

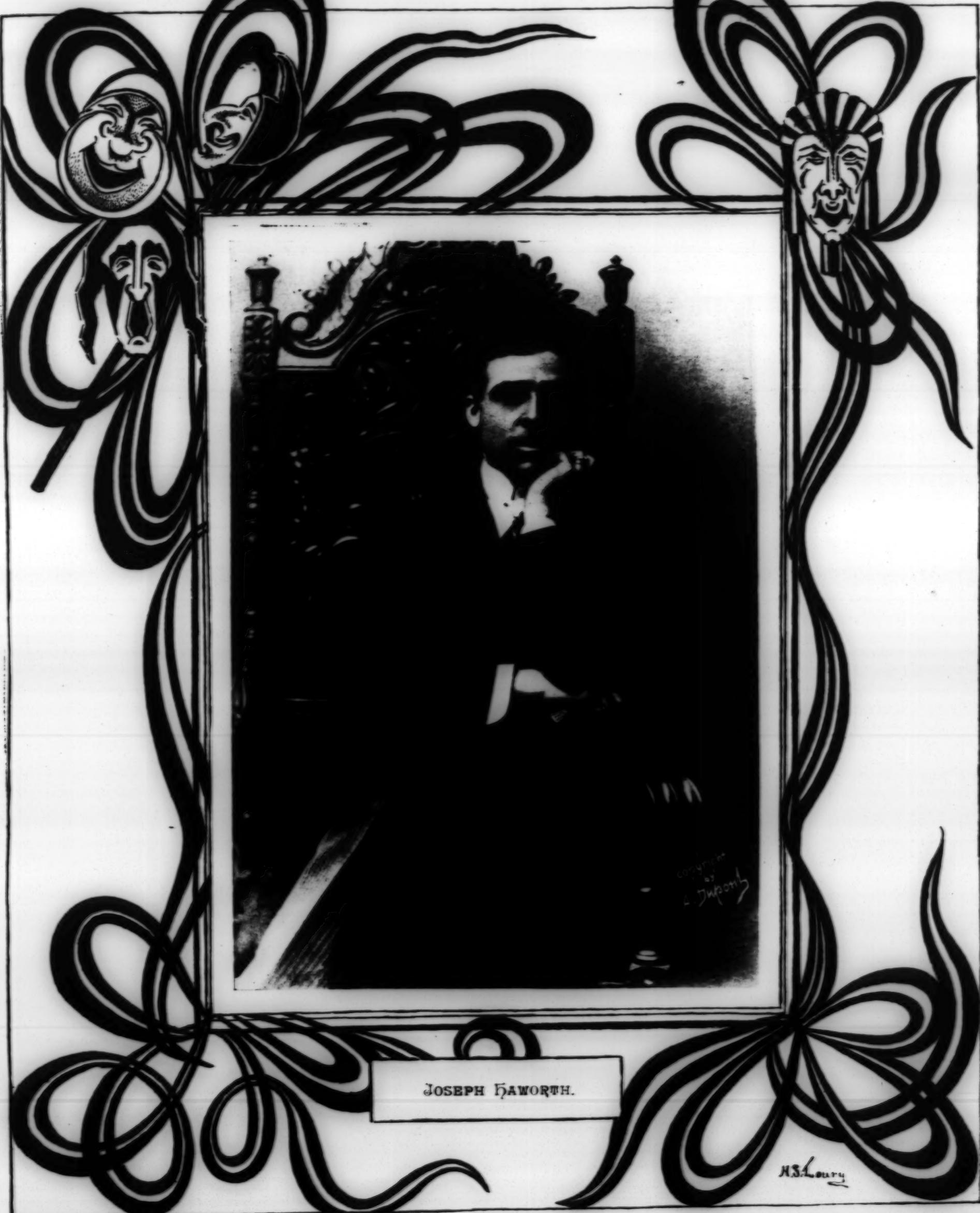
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIII., No. 1,118.

NEW YORK : SATURDAY, MAY 26, 1905.

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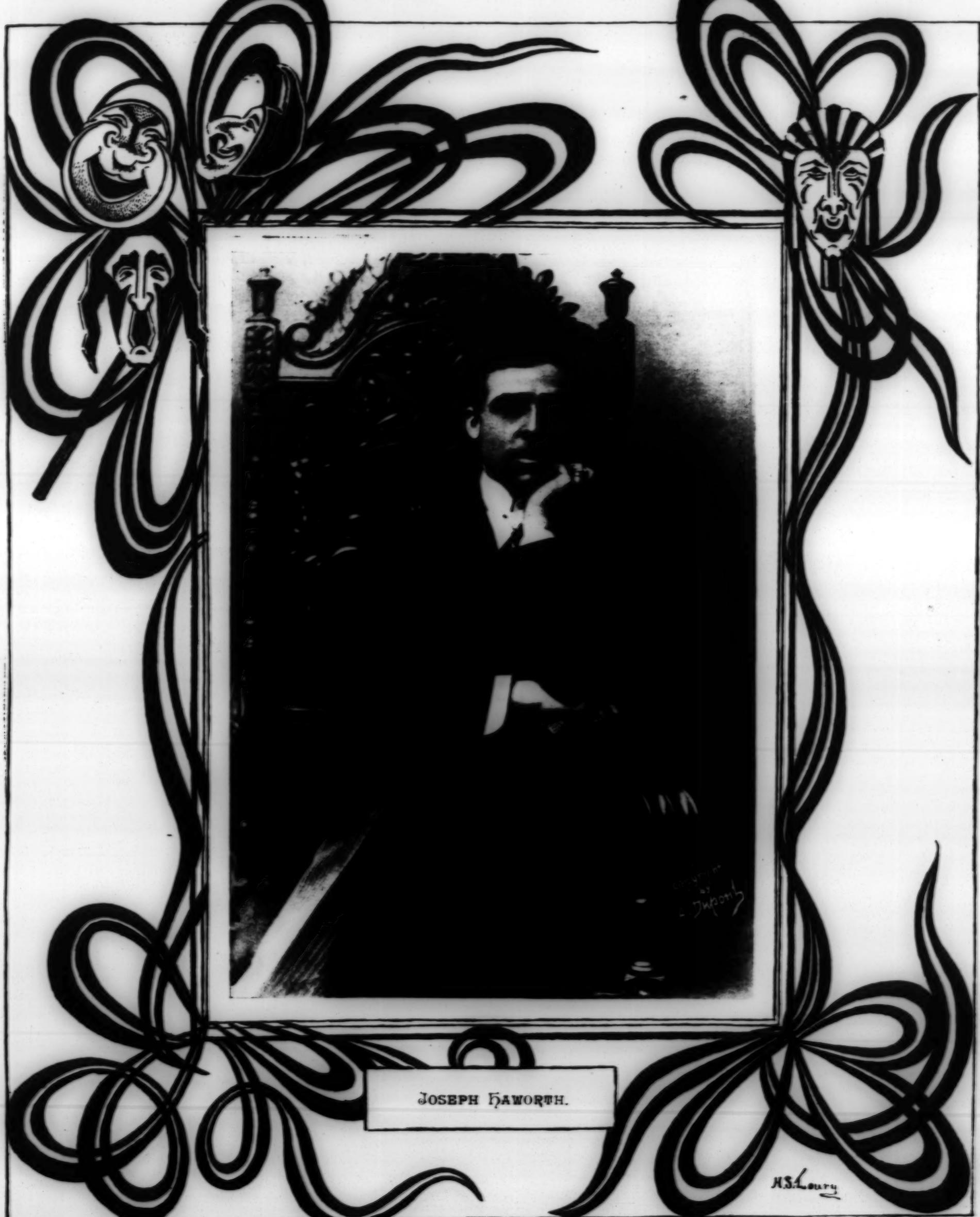
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NEW YORK : SATURDAY, MAY 26, 1900.

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The theatrical contingent at a certain Fifth Avenue restaurant, famous for its Sunday night dinners and its East Indian chef, is more than balancing the social division known as the smart set, now that the latter has gone its various ways oceanward and Newward.

One Sabbath eve recently, comic opera, burlesque and the drama were equally in evidence, beautifully gowned, jeweled, hatted and attended by some of the best known, if not the best behaved, of the gilded youth of the town.

There are rumors of any number of these society-stage weddings in the wind—some of which, if the little birdie speaks truly, will prove positive sensations. One of the papers has taken up the question: "Why do so many society men marry actresses?" and has adopted the usual surprised tone regarding the phenomenon.

But the answer is not far to seek. The young woman of the stage is a brighter, better companion for the average man than is the girl whom he meets in society. They are up in events, they know what is happening, and they can talk intelligently on other subjects than golf and the opera. The pink tea brand of girl gets mortally tiresome after twenty minutes' conversation. She has no variations.

Many of the younger women of the stage who have become known as having social connections and aspirations would not give up their work and its interests for the innocuous day of the society girl, no matter what wealth or position were its accompaniments.

It is amusing to observe the tone of the accounts of some of the recent weddings that have united wild scions of wealthy families to charming young women of the stage, whose youth, accomplishment and attractiveness, as well as family, have been far beyond that of the high-rolling young men whose wealth is their only particular virtue.

"It is announced that the family of Mr. Cutuphigh is entirely reconciled to the marriage," states one paper recording one of these weddings.

And one wonders if Mrs. Cutuphigh, the bride, will be entirely reconciled when she finds out that Cutuphigh's one and only interesting trait in his money, and that with it he is able to buy himself an aureole in the way of English waistcoats, club affiliations, cabs and flowers, without which he could never gain any girl's interest.

It will be June soon:
How may we know it?
By the low croon
Of ev'ry loon
Poet!

A young man—he must be a very young man and he admits that he is underdone—sends to the Matinee Girl a contribution, "A Receipt for Cooking a Sweetheart," and states that it came into his possession through a noted astrologer of Baltimore, of which city the young man is a resident.

As the receipt in question has been going the rounds of the magazines and weeklies for about ten years, under the heading, "How to Cook a Husband," the Matinee Girl would only suggest that the noted astrologer is dealing with second-class stars. Also gold bricks.

The Matinee Girl doesn't want any contributions for this column, either original or pinched, thanks!

The exhibition of the Press Artists' League, at the Waldorf, demonstrates the fact that a new American poster artist has arisen in our midst, in the person of Sewell Collins, whose admirable pictures of De Wolf Hopper, Frank Daniels, and I forget what others, are among the choicest posters that have been seen.

The pictures of Jefferson, Mary Mannerling, Sam Bernard, Barnabee, and the numerous other theatrical celebrities portrayed by this artist's pencil, and on view at the exhibition, while undoubtedly original and unique in style, show nothing of the almost uncanny humor and skill evidenced in the poster pictures.

I asked one of the artists who Collins was and where he came from, and he said: "Don't ask me. Nobody knows. He happened all of a sudden, like the towns spring up out West. Suddenly—he was there!"

The artist is probably there to stay, if he can keep up the queer goblin-like atmosphere of his funny posters and keep all trace of ill-nature out of his caricaturing as skillfully as he has in the work shown at this exhibition.

The passing of peroxide as a popular feminine toilet requisite has been slow but sure. The practice of gilding the hair came in with a boom, and an army of misguided girls, with naturally blond or light brown tresses, and some with brown, lied them to the hair-dressers and had themselves made into wild and wiggly looking creatures.

The brown haired girls began it by being coaxed into having their natural looks tinted to a Titian Brown-Pottery shade. It began well, but after a few application the ambitious ones discovered that the inevitable yellow tinge crept into the hair.

For some reason or other it was supposed that possession of this unnatural yellow hair

was desirable for the stage aspirant. Perhaps there once was a demand for gold tipped girls in theatrical productions.

But it is all over now, and managers pass by the peroxide girl unless she be possessed of talent or charm of value, in which case she is sent off to unbleach as quickly as possible.

The hair dressers are losing one of their most lucrative branches of work, for this bleaching process was as expensive as it was ugly and unbecoming to nineteen women out of twenty.

A new society magazine, which, in its style, is refreshingly light and frisky after the somber and weighty-thoughted periodicals that we have become resigned to, has not only dared to break away from the established literary rule that true excellence in literature, as in other things, is only indicated by deadly dullness, but has ventured to print verse, musical, sweet, easily, rhythmically worded and rhymed, intelligently titled, and, above all, enter-

tain. When one reflects on the style of verse that Browning made the fashion so many years ago, and which his imitators have been trying to outdo ever since, it may be understood that it is no small task to dare to combat the established rule in poetry and verse as in music, that mere melody is nothing; that great thoughts and inspirations must necessarily express themselves in lines and words as unnatural as the dialogue of a society play at a Bowery theatre.

Some one said once very sensibly that, no matter how great one's thoughts or how noble the inspiration or the lesson contained in written lines, the first thing was to make people read them. Otherwise they are dead and buried when they leave the pen. There is no mistake so fatal for an actor or a poet or a playwright as to be ahead of the times he lives in—or behind them.

But the magazine poet has gotten into a rut as deep as a well. It is magnificently amusing to read some of the weirdly-named puzzles that are offered to the readers of some of the ten-cent magazines. One turns to the illustrated underwear ads with keen enjoyment after most of the solar plexus blows that are known as "poems," in which vagueness and impenetrability is the effect aimed at, blatantly and cheaply.

Mrs. Garrison, she who is named Theodosia Pickering; Tom Masson, John Ernest McCann, frequently a contributor to THE MINNIE, Arthur Grissom, Frank Stanton, Madeleine Bridges, are among the recent poets who have avoided what I call the Aftermath School of Verse, for the reason that this word is frequently chosen for a title for the magazine puzzles, and I haven't the slightest idea what it means.

But there are others, and they fairly wallow in their hidden meanings, their long-sentenced flights. They jar, instead of pleasing. It would be interesting to know what Alfred Ayres, purist of English and insister on clean expression of meanings, thinks on the subject of the degenerated school of Browning poetry.

His opinion would not be that of an impressionist, as mine is, but would be as the scream of an eagle to the feeble chirp of a sparrow—authoritative. I have always longed to see the deep sea school of verse get its knock-out blow—either a chance blow, a jolt, or a terrific smash. But it will take force, not science, to do it.

Musing thus over the new magazine, containing, as it does, verse that sings itself and in which you may hear the twang of a guitar and again the sound of the Ma' wind in the blossom pink branches, The Matinee girl dreamed that she was a reporter assigned, this time, not to climb a steeple, or go down in a diving suit, but to interview a magazine poet, an Aftermathite.

"Come in," said the successful magazine poet cordially as he welcomed me in his luxurious study, hung with rare tapestries, famous paintings, armor, and photographs of himself. "So you wish me to tell you the secret of the system by which I have grown wealthy, though a poet?"

I nodded and took out a note book and pencil. I have been in the houses of millionaires, in Turkish baths, and the uptown Broadway chop houses, but never before had I sat on a Mexican onyx chair set with Rhine stones.

"Long ago," said the poet, toying with his diamond studded waistcoat buttons: "I became convinced that the crying need of literature was verse of the intense school in season. People like to think nowadays. They like to get a quantity of language for their money, and then have the fun of wading through it as one searches in picnic time for a caterpillar in the lunch."

"The average poet writes mere jingles that a child can understand. He writes things that will go at any time of the year, and that may be illustrated by a snow storm or a girl in a hammock with equal facility. I suit my poems to the times. Have you seen my latest? It is called 'Aftermath.'

I nodded my head sadly.

"I study the market and make it my thermometer. When oranges are in season I turn out Spring poems with a sliding scale of obscurity in their depths that will make them possible for April, May, or June consumption."

"Once strawberries come in, I know the time has arrived for Summer sonnets and madrigals, which I produce rapidly, storing them in kegs in the cellar. When cantaloupes begin to get good, Summer poetry begins to get bad, and the time for frosty verse is ripe. The left over Summer verse I then remove to the attic, and hang on lines where it positively seems to ripen and become more desirably unintelligible the second year than in its youthful rawness."

"I have an admirable cold storage system for the preservation of Winter things which I usually name either 'Nemesis' or 'Aspiration.' In cold storage these acquire an exquisite acuteness and chill delicacy that makes the reader shiver without knowing why. One admirer wrote me that the words seemed to freeze on his lips as he read them aloud."

"I have a new idea now. It is a neat, portable sample case arranged so that it may be shipped to the magazine offices, the stock in trade being indicated by numbers and letters simplifying the system of ordering. I have received many testimonials from grateful editors, some of whom declare the new idea invaluable."

"It is thus that I have acquired vast wealth, the evidences of which you see around you. From the very outset of my career I have never left a stone unturned, and I have a collection of early worms in an aquarium on the roof that is alone worth a fortune."

He touched an emerald bell on the table and I woke up.

THE MATINEE GIRL.

JOSEPH HAWORTH.

Joseph Haworth, a portrait of whom appears upon the first page of this week's issue of THE MIRROR, needs no word of introduction to players or to playgoers. The list of the long list of notable triumphs that have been his is his splendid portrayal of the leading role, Marcus Vinicius, in Stanislaus Stange's version of Quo Vadis, as seen at the New York Theatre, a role that he will soon relinquish. Mr. Haworth's many remarkable dramatic achievements have placed his name securely in the highest rank of American players, and his numerous memorable successes are so familiar that mention of them were almost superfluous. Mr. Haworth made his stage debut with John Ellis' famous Cleveland Stock company, and upon the occasion of his farewell performance in Mr. Ellis' theatre he played Hamlet. He has never been seen in New York as the Dane, although other cities, lost in admiration, have declared that America has not known, since the death of Edwin Booth, a man fitted so well to impersonate Hamlet. It is to be hoped that some day Mr. Haworth will grant to New York an opportunity to see his portrayal of the Dane.

From the Rev. Henry Frank, of the Metropolitan Independent Church of the New Thought, Mr. Haworth has received a letter which reads in part: "I doubt whether any sermon ever preached, or the most intense sermonistic services ever enacted, have so charmed, uplifted and spiritually awakened an audience as did your pathetic description of the meeting of the Christians. As for myself, it held me spellbound and caused me for a time to feel that, instead of being at the theatre, I was listening to hallowed strains of religious melody. I do not believe that the stage possesses another man that could play your part more effectively, inasmuch as you combine intelligence with profound religious emotion."

"You display the sweet sincerity of religious earnestness without any of the gloom of pessimism, which so often attaches to it. I had seen you often before, but I do not recall any performance in which you seemed to be so perfectly adapted to the part, and in which you have drawn a character apparently so well stamped with your own personality."

MODJESKA IN KING JOHN.

Wagenhals and Kemper, who will continue their management of Louis James and Kathryn Kidder next season in A Midsummer Night's Dream, will also direct the farewell tour of Madame Modjeska, and will make it one of the most notable in the history of that actress. They will present Modjeska in a fine revival of King John, a play that has not been given on the American stage in many years, but which was recently revived in London by Beerbohm Tree with success. Modjeska, of

course, will be seen as Constance, a role she has desired to play for many years. King John, it is promised, will be played by one of the best legitimate actors in this country, and Prince Arthur by a distinguished woman. The version of King John to be used by Modjeska for this tour has been especially arranged for her by the distinguished Shakespearean scholar, William Winter, dramatic editor of the New York Tribune. The production will be on a par with the revival of The Winter's Tale, made for Louis James and Kathryn Kidder by Wagenhals and Kemper the past season. As this will be Modjeska's farewell tour an effort will be made to make it memorable. The season will not be long, covering but twenty-five weeks, and probably beginning after the Presidential election.

A MONUMENT TO CAMPBELL.

A granite monument has been erected over the grave of Bartley Campbell, in St. Mary's Cemetery, Pittsburgh, where it will be dedicated on Decoration Day. An imposing ceremony has been arranged and will be attended by a delegation of theatrical and newspaper people.

REFLECTIONS.

Joseph H. Kearsley, late stage-manager for Mabel Paige, arrived from Key West, Fla., last week. He will go to his home in Philadelphia for a few days.

Myra Jefferson, who has just closed a Spring engagement in Other People's Money, doubled two principal parts for four nights as substitute for May Sargent, who was called to New York suddenly by the death of her mother.

A successful al fresco performance of As You Like It was given on the grounds of Mrs. Robert Hogue's residence, in this city, on May 15, in aid of St. Rose's Settlement. The cast was given in last week's MIRROR.

Harry Sanford and Joe W. Spears have secured from Jacob Litt the rights to Sporting Life for next season, and will send it on the road.

Willard Hutchinson and Louise Chamberlain, non-professional, were married on Feb. 14, in Richmond, Va.

R. H. Russell, the publisher, has purchased the American copyright of Edmond Rostand's L'Aiglon, and will bring out a translation in book form simultaneously with its publication in London and Paris.

The case of Harry Corson Clarke against T. Daniel Frawley for lack salary has been settled out of court, satisfactorily to both parties.

John Most, the anarchist, reappeared in The Weavers, at the Windsor Theatre, on Thursday, in aid of the striking cigarmakers.



"LOU" FIELDS.

IN OTHER CITIES.

SAN FRANCISCO.

An exceedingly dull week. No news; no gossip. We are passing through the theatrical doldrums just now. Fortunately, the fresh breeze is not far distant. John Drew, Nat Goodwin, and Henry Miller follow each other in quick succession, and our finest tastes will be gratified. After which, I suppose, we shall lapse once more into stock business. By the way, the management of the Columbia has had to give John Drew a heavy guarantee. He will play only one week, in the *Tyranny of Tears*, and New York prices will be charged.

The best thing of the past week was the performance of *A Parisian Romance* by the James Neil co. The James Cheshire of Mr. Neil was a really artistic impersonation. He was particularly strong in the death scene. Grace Mac Lamkin was a ladylike and dignified baroness. Edythe Chapman was interesting as Madame de Targy. The piece was handsomely staged and the banquet, wonderful to relate, was not much believe. Mr. Neil will essay *An American Citizen* next.

Lord melodrama held the boards at the Alcazar 7-12. The play was *The Great Diamond Robbery*. It served to illustrate the superiority of the actresses over the actors of the co., with the exception, perhaps, of Ernest Hastings. Marie Howe was really excellent as Fran Rosenbaum. It was a strong and vigorous impersonation of the old Jewish. As the adventures, Mrs. Clifford, Irene, were well done. The successful Launa Craig did a clever piece of character work as Peggy Daly, the tough girl. George Woodhouse was an amusing Mrs. O'Gorman. Ernest Hastings was acceptable as the Senator. The Master of Woodbarrow 14.

The Evil Eye drew crowds to the Columbia. It is not, however, a wonderful show. The stars were Al. H. Wilson, the *Phasay* troupe, Fannie Brodhead, Eddie and Elliott, Lillian Wrenn, and Theodore Westman. *The Evil Eye* will glare at us another week.

The Wizard of the Nile still runs at the Tivoli.

The run of *In Gay New York* at Monroe's Grand has come to an end. The Lady Slavey 14. Arthur Wooley, erstwhile of the Southwell co., has been re-engaged and will play chief comedy roles.

FRED S. MYRTLE.

PROVIDENCE.

The week 14-19 was notable in that we had the first American production of Andrew Mack's new play, *The Rebel*, at the Providence Opera House, and for the first time in this city the much talked of *Sapho* at the Empire.

At the Providence Opera House Andrew Mack presented *The Rebel* for the week. He was welcomed on the opening night by a large audience, and all through the play strong evidences of approval were freely shown. *The Rebel* is a drama of the Irish rebellion in four acts, by James B. Fagan. The first act opens at Squire Bagenall's, where a band of rebels is plotting an uprising. Among them is Captain Armstrong, inwardly an ardent sympathizer, but in reality an out-and-out traitor. He has planned to burn the house and round up that very night English soldiers, who will capture the entire committee of rebels, himself included, and who will also make captive Jack Blake, the head of the movement. Both Armstrong and Blake are in love with Nora, Squire Bagenall's daughter. No one suspects Armstrong's treachery but Edward Bagenall, and his suspicions are laughed at by his companions. They turn out the rebels, who then Armstrong had transmitted a letter to the Dublin authorities notifying them to have soldiers on hand to surround the house had become drunk, and in this condition had had his pocket picked by a tailor who was on his way with a new coat to Edward Bagenall. The tailor gives the letter to the young fellow, thereby furnishing him with convincing proof of Armstrong's treachery. Armstrong has in the meantime been warned by his messenger that the letter had disappeared. His suspecting young Bagenall, and determined to kill him before he has a chance to disclose what he knows. That he himself will not suffer is certain, inasmuch as, unknown to others, he wears chain armor under his outer garments. Edward, after trying on his coat throws it carelessly aside, with the letter forgotten in one of its pockets. Armstrong, entering, finds the letter and destroys it. Shortly after, when the rebels are all convened, he is violently denounced by the English traitor. He demands proofs from his accuser, and Edward searches in vain for the missing letter.

Mr. and Edward search in vain for the missing letter. When he fails to find it Armstrong brands him as a liar, which causes the boy to challenge him. A pistol fight is arranged, the first shot failing to Edward. His pistol hangs fire. Armstrong fires and misses. Edward fires again and, although it seems certain that he has hit his enemy, the latter, unhurt, coolly raises his weapon, fatally wounds the boy and departs. The bullet, which had hit him, had passed so far back that it had struck his hidden armor and was picked up by Jack Blake, who, convinced of Armstrong's treachery, registers an oath to kill him. The second act shows that the rebellion has failed, and that a price has been set upon the head of Blake. The latter has come in the night to Squire Bagenall's to marry Nora. The final words of the ceremony have scarcely been spoken when the house is surrounded by Armstrong's soldiers and the priest is obliged to conceal himself in the stables. Jack also quickly hides. The soldiers rush in and demand him. Nora swears that he is miles away. At this moment the priest is discovered, dragged from his concealment, and orders are given to hang him. Jack dashes from his hiding place to defend him, and is arrested. The first scene of the third act shows Jack in prison, condemned to death. The second scene pictures his escape in a most spectacular way. The fourth act gives his triumphant appearance. He kills Armstrong in sword fight, after which he and his wife bid farewell to Ireland and sail for France.

The play is more melodramatic than anything Mr. Mack has yet done, but he filled the role admirably. His work is always marked by a thoroughness, and he goes at a thing for all there is in it. His singing is a particularly pleasing feature of the performance, and he was heard in several solo compositions. The supporting co. was excellent throughout, and included George W. Doye, Ernest C. Ward, Edwin Brandt, R. T. Ringgold, Henry Suter, Edward Aiken, Thomas Jackson, William J. Morgan, George Pullman, William B. Cahill, W. J. Marion, James Vincent, Edward See, W. Ward, Charles Walton, John Sylvester, P. King, John Frees, Josephine and Jessie Saterlee, Annie Russell 14-19, E. B. Stevens 24-26.

W. V. Rainey's production of *Sapho* was produced by the Madison Square Stock co. of Boston, at the Empire 14-19 before S. R. O. audiences. Curiously rather than a desire to enjoy the drama drew many, as it was hinted that the performances might be stopped after the first night. The censors of the city's amusements occupied boxes and sat through the performance. No objections were made, and the play ran for the week. The presenting co. was, for the most part, good. Miss Edna Bell had the title role, and Louise Mitchell, unimpassioned Jean. Other prominent in the support were E. L. Sander, E. B. Denison, E. R. Phillips, Edith Collins, and Margarette Ursprung. Human Hearts 21-26.

Jessie Merriweather, the Estelle of *The Telephone Girl*, owing to illness, resigned here 10, and her part was played at short notice by Marion Daniels. Miss Daniels will continue in the part for the rest of the season.

As *The Telephone Girl* played here last week, Musical Director A. M. Langstaff spent the week at his home in this city. The co. remained over Sunday, and Mr. Langstaff took several of the members under his wing and showed them the sights.

Stage-Manager Charles A. Dunlap, of the Empire, is absent in the West superintending the erection of several of the Dunlap electrical illuminated fountains. Alexander Powers has the Empire stage for the present.

Scenic Artist Charles B. Munroe of the Bowdoin Square Theatre, Boston, spent a few days with his co. in this city 14-18. Mr. Munroe painted the scenery for the Bowdoin Square production of *Sapho*.

J. P. Coombs, the well-known football player on the Brown team '96 and '97, has been engaged for the Castle Square Opera co. which will play at Chicago this summer. Mr. Coombs has a fine bass voice, and was very prominent in musical circles during his college days here.

HOWARD C. RIPLEY.

ST. PAUL.

Anna Eva Fay drew large audiences at the Metropolitan Opera House 10-12 to witness her spiritualistic performance. She gave an entertainment that was quite interesting. Dunne and Ryler's co. presented *A Rag Baby* 13, 14 to large audiences.

The performance was pleasing throughout and the chorus of the players won most hearty applause. Harry Parker, the band leader, as Old Sport, and is exceedingly amusing in the part. J. Sherie Mathews is decidedly clever in the role of Tom Jay. Little Mary Marple is pretty, clever and pleasing as Venus. She sang several songs in a catchy manner that won for her hearty encores. Walter Jones made a hit as Patrick Flanagan, a policeman. Maud Courtney displayed a very pleasing voice to good advantage in her excellent rendition of a number of old songs. Bill Tracy, with his band, was a success. Miss Pratt.

Tony Hart, Philo H. Ryler, Andrew Rode, Gertude Wood, Adlyn Estee, and other members in the cast carry their roles cleverly. Several specialties are introduced in a taking manner and won recalls. The English dancing girls were a taking feature, winning several recalls. Whisman's Scandals and the pony ballet, also the Eight Mascots in songs and dances, were much favored. Anna Eva Fay's spiritualistic engagement 15-19, Kader 21, Valentine Stock co. 23.

At the Opera House Barney Gilmore and a company co., under the management of F. J. McHugh, gave the first local production of *Kidnapped* in New York 13-19, opening to a good house. Barney Gilmore as Mr. Dobley, newspaper correspondent and detective, made a very favorable impression in the role.

George Leslie is good in the role of Arthur Bowringway, an actor. G. W. Goodrich played the villain effectively. Willis Marble, Jr., does a very creditable piece of character work in the part of Schiltzurawat. Baby Bessie Burt, a remarkably clever child, played the part of Baby Clarke with intelligence and grace. Shirley as Cruller, pride of Mulberry Bend, sings well and is a clever actress. Camilla Crumbe is very pleasing in the role of Mary Brandon. The performance was very satisfactory and pleased the patrons. Martin's U. T. C. 20-26.

The White Bear Yacht Club benefit at the Metropolitan May 9 proved a marked success, both artistically and pecuniarily. The theatre was filled by a brilliant and appreciative audience. A very creditable amateur and middle-grade performance was presented. The excellent singing in the first part was a very pleasing feature. Buckard Burdette, and Al. Flourney and Lou Wilken as end men acquitted themselves well. The tenor solo, "Lady Lou," sung by Harry George, and the baritone solo, "I'll Love You Till I Die," sung by Finley J. Shepard, won enthusiastic recalls. The large corps of choir boys of John's Church sang "Pluck Ya Boys" with fine effect. Mr. Kline produced himself as an artistic and pleasing dancer. Little Hazel Rose is an exceptionally clever child; her singing and dancing captured the audience. Much credit is due Charles Tarbox, the efficient musical director.

The Pied Piper of Hamelin, presented by a large number of children under the auspices of St. Paul's School, at the Grand Opera House 15-19, proved a great success.

The German Dramatic co. from the Pabst Theatre, Milwaukee, with Elizabeth Bachhoff as leading woman, under the management of Ludwig Kreiss, will give a season of German comedy and drama at Mozart Hall 16-June 3.

Geneva Johnston-Bishop, assisted by Lila Jean Fairchild, contralto; Constance Locke-Vaali, pianist; Helen Shreve, baritone; C. G. Titcomb, organist, and William Geist, violinist, will give a concert at Park Congregational Church 18.

GEORGE H. COLGRAVE.

PITTSBURG.

A large and enthusiastic audience welcomed the return of Lizzie Heron Collier to the Grand Opera House Stock co. 14, when Captain Lettarblair was revived. Mrs. Collier's friends had made extensive preparations for her reception; her dressing room was walled with flowers, and at the close of the second act a perfect forest of floral offerings was sent to the stage. A warm greeting was also given to William Ingalls, the new leading man, and James Carew, the members of William Stock, both of whom appeared with the stock co. for the first time. Mr. Collier played Captain Lettarblair and Mr. Carew took the part of Francis Merival. Both made favorable impressions. Mrs. Collier enacted the role of Fanny with her usual grace. Marion Ballou is seen as Polly Miser, Alice Butler as Hyacinth Messiter. Robert Hanson as Mr. Seton, Thomas W. Ross as Pluckney, John W. Wood as Dr. Ambrose, Edward Holland as Jenkins, and Willis Martin as Sniffers. These parts were handled in a way that left nothing to be desired. The scenery was adequate and effective. Next week, *The Lady of Lyons*.

The *Span of Life* opened its eighth engagement at the Bijou, and notwithstanding the warm weather, the house has been packed all week. William Howell as Richard Blunt, F. A. Yelvington as Dunstan Leach, and W. H. Moore as Dr. T. C. Lovell, and Leo More Gordon as Kate Heathcote all do commendable work. Next week, *Go West Go Mohawk*.

A clever amateur performance of *Virginius* was given 14 in the Avenue Theatre by students of Pittsburg College. W. O. Walker essayed the role of Virginius, Master R. E. Emde was the Virginia, Alfred McLean was seen as Irrlina, R. J. Cousins as Lucius, and J. Nye as Appius Claudius. The play was adequately mounted.

Kellar is at the Alvin 14-19. Next week, Mr. and Mrs. F. T. Benjamin's Children's Carnival.

Isidore and David Sapirstein, aged 10 and 12 respectively, gave a piano recital in the Pittsburgh Carnegie Music Hall 15, assisted by an orchestra of pupils, under the direction of Charles Goss. They are the sons of Dr. N. S. Sapirstein, Pittsburghers, and inherit their musical talent from him and their grandfather, who was at one time prominent in musical circles in Paris. The children have been trained by Professor Joseph H. Gittings, of Pittsburg. Their technique and musical interpretation equal that of many famous players.

The *Midnight Charge*, a military four-act drama, was presented 16-19 by amateurs at St. Mary's School Hall, Allegheny.

Holiday The Seasons was given by the Mozart Club at Pittsburg Carnegie Music Hall 17. The soloists were Mrs. Shannon Cumming Jones, soprano of New York; Nicholas Douty, tenor, of Philadelphia, and Julian Walker, basso.

An interesting pupils' recital was given in the lecture room of the Carnegie Hall 17. In addition to the pupils who took part, Harry B. Brock, the director; Albert D. Liefield, mandolinist, and Arthur R. Sakin, baritone, appeared.

A vocal recital was given 19 at the studio of Ad. M. Foerster by Lucille Corbett, pianist; Angie Maude Rogers, soprano, and Adelaide Schringer, contralto.

L. W. MENDENHALL.

MILWAUKEE.

The Thanouser co. scored another success in *Rivals* at the Academy 14. Rich and beautiful scenic environments, and handsome costumes of the period, much color to the production, and the co. appeared to have realized the atmosphere of the comedy. A very excellent portrayal of Sir Anthony Absolute was given by William Terence, who was roundly applauded. Miss Mary as Sir Peter, Oberle as Captain Absolute, and Ethel as Zenda, were all well received. Frederick Pudding appeared as Captain Absolute and R. C. Chamberlin scored a hit as Bob Acres. Exceptionally good work was done by Julia Blane as Mrs. Malaprop. This admirable character actress has offered many delightful illustrations, but nothing more typical or artistic than her impersonation of this famous character. The role of Lydia Lush was a charming representation. The author, Eva Taylor, who played with unusual untiring energy and spirit. Antoinette Walker was a winsome Lucy, and Frederick Hartley, John M. Salmon, Donald Bowles, and Samuel Lewis filled less exacting roles satisfactorily. A moderate audience displayed much appreciation. The *Prisoner of Zenda* 23-26.

Stockwell's Opera co. presented *The Wizard of the Woods* 13 before a fair-sized house. The co. gave a pleasing performance, and won considerable applause. W. C. Mandeville, as Kibosh, carried off the honors, and kept his auditors in laughter most of the time. Edna Thornton, Helen Salling, Eleanor Guisti, and J. Duke Jaxon filled principal roles creditably. The singing of the chorus was a most praiseworthy feature, and the ensemble, staging of the piece was an element of success.

Macmillan's *Madame Butterfly* was a complete success. The co. lacks good imitations of some roles, but this weakness has not as yet become very apparent, and there are many redeeming points. The baton was wielded in a masterly way by Frederick Perkins and the stage management was admirable. The Bohemian Girl 26-28.

Upde Tom's Cabin was played at the Bijou 13 by Al. W. Martin's co. to a good house. The old favorite was well received, and seemed likely to draw good houses for the week. The principal roles were acceptably rendered by Will H. Stevens, Josephine Fox, Fred Tilly, George W. Parks, Vida Keene, May Woods, Helene Davis, Della Graff, Franklin Whitman, and H. C. Parsons. The play was staged and presented with much more care and finish than ordinarily.

For Fair Virginia 26-28, the Davidsons will open at the Bijou 29.

The Salisbury Stock co. will open at the Davidson 21 in the Bijou. Stern, Brown, Williams, and管理人管理 the organization, and Lester Stanfield will direct the stock. The members are as follows: Andrew Bonelli, Solene Johnson, Charles Harbury, Leighton Leigh, John Dale Murphy, Leslie Monroe, Randolph Currys, Mrs. Rainford, Miss Norris, Lydia Dickson, and Freda Gellick. William T. Turner has been specially engaged to stage the opening production.

Donald Bowles is recovering from a severe attack of rheumatic fever, but stuck manfully to his post during his illness.

George Spencer visited here last week.

CLAUDE L. NORRIS.

LOUISVILLE.

The season of summer opera by the Dan Packard co. continues prosperously at the Avenue Theatre. The opening song week of 13 were La Mascotte and Fra Diavolo. Messrs. Clayton and Walker, the comedians of the co., have established themselves high in the favor of the public, and Carleton Gilman, Frank Ridgle, and Josephine Kirkwood are satisfactory in the lyrical parts. The summer weather has been as it was intended to be cool and pleasant, and the attendance has been large.

The announcement event of the week was the May Music Festival at the Auditorium 14-16. The soloists were Marcella Sembach, Madame Schumann-Heink, Isabelle Burton, Sam Anderson, Gertrude May Stein, Ben Davies, Gwydir Miles, Evan Williams, George Leon Moore, Lehman Jackson, and Arthur D. Bradley. The program was well-chosen, and the vocal parts of the soloists were well-sung.

The *White Bear* Yacht Club benefit at the Auditorium 16-17, the grand success. The performance was excellent, and the audience was well satisfied.

Colonel H. M. Moffett will improve the condition of the Temple Theatre during the summer, and will engage an entire new stock co. for next season.

During the Confederate Reunion, that occurs in June, Colonel Will S. Haye, the veteran song writer,

will have a concert, participated in by a chorus of fifty jubilee singers in "coon" and Southern folk-songs.

The open-air concerts that are being given at Fountain Ferry Park are being well attended, especially on Sundays.

Robert Nolan, a Louisville singer, has joined the Al. G. Field Minstrels. Mr. Nolan is a prominent Elk, and for a number of years has been identified with amateur amusements in this city.

The Fay-Piper co. fifty persons, will arrive in Louisville June 10, and will give a series of performances in many ways.

The subscription sale of tickets has been large, and there is every indication to believe the season will be a successful one. Karl Schmidt will conduct the orchestra, which will consist of number thirty pieces.

St. Louis, general business representative of the Edward Strand's Victoria Orchestra, spent several days here during the week preparing for an extended Southern tour with that famous orchestra.

Manager James B. Camp announces that the negotiations for the series of concerts to be given at the Auditorium during the next season by the Theodore Thomas Chicago Orchestra are progressing satisfactorily.

CHARLES D. CLARKE.

KANSAS CITY.

N. C. Goodwin and Maxine Elliott, with an excellent co. gave a two nights' engagement at the Coates Opera House 14 in which they were well received. The fact that the play was new to local managers, coupled with the high standing of the actors presenting it, was sufficient to insure good attendance, and the house was packed both nights. Mr. Goodwin, as Richard Carew, interpreted the character delightfully, and in the comedy parts was irresistible, while his rendering of the pathetic parts was artistic.

The German Dramatic co. from the Pabst Theatre, Milwaukee, with Elizabeth Bachhoff as leading woman, under the management of Ludwig Kreiss, will give a season of German comedy and drama at Mozart Hall 16-June 3.

Geneva Johnston-Bishop, assisted by Lila Jean Fairchild, contralto; Constance Locke-Vaali, pianist; Helen Shreve, baritone; C. G. Titcomb, organist, and William Geist, violinist, will give a concert at Park Congregational Church 18.

GEORGE H. COLGRAVE.

PROVIDENCE.

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also praiseworthy. Season will close 24-26 with *A Grip of Steel*. Glenway Park will open 20 and Minerva Park 27. C. C. Lacy will be resident manager for both resorts. Claude Miller, business-manager of the Victoria, visited his home here 14. J. H. DAVIE.

CLEVELAND.

The season is on the wane, and after the short engagement of May Irwin at the Euclid Avenue Opera House that theatre will be closed for the Summer. Miss Irwin was seen in *Sister Mary* for four performances 17-19, and was greeted by large audiences, who were well pleased.

Engie Bell and her six co. were seen in a good production of *Quo Vadis*. This in all probability will close the engagement at the Lyman Theatre.

At the Cleveland Theatre Old St. Stephens was the attraction 14-19. Fogg's Ferry 21-26.

Emma Nevada sang at Association Hall 17.

WILLIAM CRASTON.

INDIANAPOLIS.

With the exception of a very clever amateur performance of *Rosedale* by the pupils of Harriet Angusta Frank at the Grand, the Park has monopolized things theatrical week of May 14 with the Holden Comedy co. in repertoire. Business fair. This house will close its season May 22 with *A Grip of Steel*.

Advises from the Grand Stock co., now on tour in *Quo Vadis*, report excellent business.

ALLEN E. WOODALL.

CORRESPONDENCE

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): The Girl from Chil 19.

ARKANSAS.

PAYETTEVILLE.—OPERA HOUSE (H. M. Higgins, manager): Ewing Taylor co. 7-12 in Money, Texas, or *The Siege of the Alamo*, *Fanchon the Cricket*, *the Forsaken*, *Don Caesar De Bazar*, and *Lost in London*, to fair houses.

HELENA.—GRAND OPERA HOUSE (Newman co., manager): *Wise Men in Green* co. 17-19, and matinee. —ITEM: The theatre is being fitted with electric fans and other cooling devices.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): *Quo Vadis* 15.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): Ward and Voices in the Floorwalkers 7-8 drew large houses and gave pleasing performances. M. B. Curtis in *Saints of Posen* 14; *DEWEY THEATRE* (Landers Stevens, manager): *The Brownway* 14-16.

DEWEY THEATRE (Landers Stevens, manager): *Quo Vadis* 7-13 by the Stevens Stock co. was the first production ever given at this house. The costuming was superb and the scenic effects very realistic.

The Vicinio of Landers Stevens was a dramatic treat, while the Petrucci of Carl Birch was a most effective piece of acting. W. B. Mack, J. Holden, Maurice Sturz, Eddie Gilette, and Eddie Walker also added materially to the success of the play, the will be continued 14-20.—ITEM: Paloma Schramm gave concerts here 10-13 to fair audiences.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Frawley co.'s great success *The Red Lamp*, was succeeded 10 by Madame Sans Gêne, which drew to capacity. With Flying Colors 14.—MOBOSCO'S BURRANK THEATRE (Oliver Moroso, manager): The Morocco Opera co. closed their successful season 12 in *The Climes of Normandy*. The Red Willow Brown opened to large business 13.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall manager): M. B. Curtis in *Saints of Posen* drew a small house 9; performances fair. *The Evil Eye* 21.

AVON THEATRE (George Simpson, manager): Black Kentucky Minstrels 11, 12; good business; fair performances.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Real Widow Brown 4; satisfactory business. Lee, hypnotist, 7-12 to S. R. O. The Brownies in *Fairland* 15, 16. *The Evil Eye* 24. John Drew 30. Henry Miller June 19.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): The Real Widow Brown 7; performances good; audience pleased. Season will close 25 with *The Girl from Chil*.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): The Real Widow Brown 11; good house; good performance. *The Girl from Chil* 24.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Denver Wheel Club Minstrels 12 to fair business. The performance, for a local one, was good.—ITEM: Manager Nye will shortly return to stage to redecorate the house and put in new seats down stairs.—The season just ending has been a prosperous one.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Illustrated lecture on The Philippines by Abe Munner 17.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Powers, manager): Black Crook, Jr., 7-9; small houses. Nashville Students 20. Sapho June 6.

CONNECTICUT.

BRIIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Edward Harrigan in Old Lawyer 10-12 proved an attraction of especially good quality. Myles McCarthy in Dear Hearts of Ireland 14-16; performance fair; business ditto. Reaping the Whirlwind 17-19. The Queen of Chinatown 21-23. Hebe, III, 24-26. Apple Blossoms (local) 30.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Baldwin in *One Man's Way* 13 to 14; excellent and good house. Our New Minister 13, 14; good house.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Tim Murphy in *The Carpentier* drew a large house 10. Local playgoers do not appreciate his talents, but the play has been seen here before, and did not make a good impression. Shore Acres, the beautiful pastoral play, again had a hearty reception 12. Francis and Pauline Hall in Ermine 14-15. A Pair of Black Eyes 16, 17; play and co. not sufficiently known; mediocre performance to discouraging business. Julia Marlowe 18, 19. E. H. Sothern and Virginia Hartman, managers: The Spoons are doing a gratifying business with their presenting in an acrobatic manner. The Old Line Kiln, A Woman's Devotion, A Mountain Pink, That Girl from Texas, Dr. Jekyll and Mr. Hyde, The Wages of Sin, The Pearl of Savoy, Trilly, Fanchon, and The Circus Girl. With this engagement the house closes until Fall.—ITEM: W. S. Ross, for several seasons manager of the New National Theatre here, is now active manager of Shore Acres. He was cordially welcomed by old friends.

DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): My Daughter-in-Law 11. Alice Neilson closed her season here 12, playing to S. R. O.; Miss Neilson captivated her audience, and was in fine voice; all of her songs were encored, and she graciously sang again and again; Eugene Cowles and Lucille Saunders were in excellent voice, but had no courage to do; Joseph Herbert, Joseph Cawthorn, and John Shanks, trio of comedians hard to beat, and their work was thoroughly enjoyed. Frank Wilson 17, 18. The Telephone Girl 19. E. H. Sothern and Virginia Hartman 21. Sainte-Dramatique in the second Towneley Miracle Play 22; the play will be produced under the direction of Frank Le Short.

NEW HAVEN.—GRAND OPERA HOUSE (G. R. Bunnell, manager): William V. Burn, assistant manager: The Queen of Chinatown 24-26.

NEW YORK.—THEATRE (F. E. Storer, manager): Marie Lamour in *A Wine Woman* to good audience 11. Archie Boyd in *The Village Postmaster* 14, well received by fair business.

ITEM: Russell Lennons of May Irwin co. was the guest of his cousin, E. J. Lennons during the co. stay here.—Marie Lamour was entertained at supper after the show by Miss Fox, a school friend. Miss Lamour, with Frederick Murphy, Francis Jones, and J. E. Ferguson, gave an entertainment at Gas City 17, presenting three one-act plays. Mr. Weber, of Fort Wayne, assisted.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Oliver Benedict's *Quo Vadis* 15 opened the season to large house. The co. failed to meet expectations.

ITEM: Muldoon's *Play* 8, 9, did not appear. Ada Reardon presented *The Tam o' Shanter* 14. Holden Comedy co. 15-19 opened to good business.

CASCO.

NEW BRITAIN.—BUSSWIN LYCEUM (Gilbert, manager): The Queen of Chinatown 24-26.

and Lynch, managers: Von Yonson 14 had medium business; co. fair. Frank Daniels in *The Amer* 15 had a very enthusiastic audience that tested the capacity of the theatre.—OPERA HOUSE (W. W. Flannigan, manager): O'Hooligan's Wedding 16 canceled. Sapho 22 will close this theatre.—ITEM: Frank Daniels closed the Russwin Lyceum season 15, that has been the most prosperous since the theatre opened in 1892. The house will be under the same management next season, and will reopen April 1, with James A. Herne in Sing Harbor. Fred Oglestad will assure the management of the Opera House June 1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Sapho was played to a large audience 11, by a competent co. headed by Alberta Gallatin and Frank Lander. Miss Gallatin gave a good portrayal of the title-role, and Mr. Lander as Jean was effective. The rest of the co. was fair. Jean O'Neill, a very popular friend in Norwich, will close the season at the Broadway with his big production of *The Minstrels* 19.

WATERBURY.—POLY'S THEATRE (Gwen Jacobs, manager): Tim Murphy in *The Carpenter* before an enthusiastic audience 12. Frank Daniels in *The Amer* packed the house with a delighted audience 14. Francis Wilson in *Ermine* 16.—ITEM: QUEEN OPERA HOUSE (Jean Jacques, manager): Edison Moving Pictures closed a successful week's engagement 12.—ITEM: The Queen just closed has been enjoyable one for our theatres.

SOUTH ALB.—HOYT'S THEATRE (J. M. Hoyt, manager): Season closed 15 with Jefferson Comedy co. in *Rip Van Winkle*; large and appreciative audience.—ITEM: The past season has been the most successful in several years. Numerous improvements will be made in the theatre during the summer.

MIDDLETON.—THE MIDDLESEX (Henry Engel, manager): Frank Daniels, with a fine co. presented *The Amer* to a large and pleased audience 18, closing its local season.—ITEM: Manager Engel has leased The Middleton, for next season and is now booking attractions.

DERBY.—STERLING OPERA HOUSE (J. M. Hoyt, manager): Tim Murphy in *The Carpenter* (Benefit Elks) 11; full and pleased house. Jefferson Comedy co. in *Rip Van Winkle* to good house 14. The Telephone Girl 17 will close the local season.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Shore Acres 14; S. R. O. O'Hooligan's Wedding 17; small business. Season closed.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Tim Murphy in *The Carpenter* 9; pleased audience. Frank Daniels in *The Amer* 17; S. R. O.; capital performance. The Telephone Girl 18.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Way Down East to S. R. O. 11; audience pleased. Shore Acres 15; large business.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): A Pair of Black Eyes 11; fair business. Bell Book 22, 23.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Season will close with O'Hooligan's Wedding 22.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): O'Hooligan's Wedding 22.

GEORGIA.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): Bentfrow's *Pathfinders* 7-12 in *The Lightning Express*, *A Fatal Error*, *Ten Nights in a Bar Room*, *The Three Musketeers*, *The Middleman*, *Reverend Zero*, *Cinderella*, and *The Isle of St. Tropez*; good business.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trout, manager): Chapman-Warren co. (return engagement) 14-16 in *Bentley*. The Circus Girl, and *Madame Heath* to fair houses; performances excellent. Season closed.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Fluehr, resident manager): Quo Vadis 18.

POCATELLO.—PAVILION (H. B. Kinport, manager): Nashville Students 23.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Sapho (return engagement) 4; top house. Hearts in the Blue Ridge 5; fair business. Hi Henry's Minstrels 8; big business; enthusiastically received. Ada Brian 12 in *The Tam o' the Shrew*. Eclipse Specialty co. 14; poor business.—COLISEUM (L. J. Seybold, manager): Season closed.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Hi Henry's Minstrels 10; excellent performance; good house.—ITEM: This closed the regular season. It has been fairly successful, and most of the best attractions making one night stands have appeared.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Dalrymple Comedy co. in *A Sailor's Story* 7, 8. Chicago Boy 8. His Brother's Wife 9. After the Ball 10. The Streets of New York 11, and Little Nell and Edmund's Courtship 12. Hi Henry's Minstrels 13; good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Farie Comedy 7-12 in *My Little Son*, *An Innocent Sinner*, *A Great Wrong*, *The Three Musketeers*, and *The Brand of Cain*; good business.

LITCHFIELD.—SNYDER'S OPERA HOUSE (Hugh A. Snell, manager): J. H. Weir's Sapho 11 failed to appear. Season closed. House will reopen Aug. 29 with Martin's U. T. C.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Hearts of the Blue Ridge 12; light business on account of extreme heat; excellent performance.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Flora De Voss 13; fair performance and business. Vogel and Deming's Minstrels 18.

ELGIN.—OPERA HOUSE (Fred W. Jenkins, manager): Vogel and Deming's Minstrels 9; large and pleased audience.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Quo Vadis 13 to good business; co. and scenery good. Clara Throp 20.

* * * LEWISBURG.—AUDITORIUM (Chamberlain, Kindt and Co., manager): Hi Henry's Minstrels 15; good performance and attendance.

KEWANEET.—MC CALLURE'S OPERA HOUSE (A. Cahow, manager): Hearts of the Blue Ridge 11 to large and pleased audience. Season closed.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., manager): Ada Rehan in *The Taming of the Shrew* 11. Hi Henry's Minstrels 16.

—ITEM: Manager Vogel and Deming's Minstrels 24 will close the local season.

LINCOLN.—BROADWAY THEATRE (Cositt and Foley, managers): Hi Henry's Minstrels 11; S. R. O.; performance good. Season closed.

ELVIDERE.—DERTHICK'S OPERA HOUSE (Minstrel co., manager): Hearts of the Blue Ridge 12; light business.

FREIGHTPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Vogel and Deming's Minstrels 12; large and pleased audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Vogel and Deming's Minstrels pleased a good house 11.

MATTOON.—THEATRE (Charles Hogue, manager): Sapho delighted a fair house 11.

JOLIET.—THEATRE (William H. Bulshier, manager): Howard-Dorset Comedy co. 14-19.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Roanoke June 1.

PANA.—NEW GRAND (Lou Ralay, manager): Sapho 9; large and pleased audience.

INDIANA.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Elks' Minstrels 9, 10 were an artistic and pecuniary success. The performance was one of the best. Songs by each of the following were enthusiastically received: Oscar Michaela, Will Wilson, D. C. Cash, A. D. Parker, Frank Hayes, Tom Reagan, Gilmer W. Herkimer, and John C. Moore, Stewart Frazer, Flavia Arcaro, Lina, and Will McGee, Cleg and buck dancing by Tom and Julia Reagan, Will Wilkins in Trap specialty. Frank Potter and Wade Bush, with dances, made big hits. A chorus of twenty-five assisted. J. E. McMillen was musical director. Sun's Minstrels 12; topheavy house; pleasing performance.

FORT WAYNE.—TEMPLE THEATRE (F. E. Storer, manager): Marie Lamour in *A Wine Woman* to good audience 11. Archie Boyd in *The Village Postmaster* 14, well received by fair business.

ITEM: Russell Lennons of May Irwin co. was the guest of his cousin, E. J. Lennons during the co. stay here.—Marie Lamour was entertained at supper after the show by Miss Fox, a school friend. Miss Lamour, with Frederick Murphy, Francis Jones, and J. E. Ferguson, gave an entertainment at Gas City 17. Sun's Minstrels 12; topheavy house; pleasing

In *The Deacon's Daughter* to large and pleased audience 14. Robinson Opera co. 26-June 2.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): A Black Sheep 11; large audience. D. E. and Steve Malay, of the cast, were welcomed warmly by their many friends here. Frank Daniels in *The American* 16; crowded house; fine co., scenery and costumes.—ITEM: (T. F. Murray, manager): Session closed.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Way Down East 10; largest house of season. Students of the Milford High School presented David, the Shepherd Boy, to a large audience 15.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice K. Callahan, manager): Andrews Opera co. 18, 19; satisfied good houses.—BURBANK CASINO (C. Archie Burkhardt, manager): Dark.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Francis Wilson in *Ermisie* 18 closed the local season.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawlor, manager): Way Down East 15; pleasing performance; large house. Chapman-Warren co. 21-26.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): A Bachelor's Divorce (local) 16; fair audience.

LEOMINSTER.—TOWN HALL (E. L. Knight, manager): Jefferson Comedy co. 18.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The American Girl 21.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Shore Acres 18.

MICHIGAN.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Beckwith, manager): Hello, Bill closed its second week 14; S. R. O.; audience pleased. George Ober and Frederick L. Powers made strong hits. John Hyams and Kathryn Merwin sang sweetly and executed an intricate dance well. Miss Merwin, whose home is here, received many floral offerings. Frances Keppler, a child, did some wonderful dancing. Vogel and Denning's Minstrels 21 will close the local season.

LANSING.—RAIRD'S OPERA HOUSE (Fred J. Williams, manager): Archie Boyd in *The Village Postmaster* to fair business 9; excellent co. James B. Mackie in *Grimes' Cellar Door* had poor house 12. Irving French co. opened a *Rhythm*. Wife for three nights 14 to great success. Scenesters, Hypnotist 21. Vogel and Deming's Minstrels 16.—ITEM: The Cornell Concert co. under canvas have extended their stay here another week and are drawing well.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Murray and Mack in *Finnigan's Ball* 9 kept a large audience laughing. Who is Who 11; large and pleased audience. *Grimes' Cellar Door* 26. Bryan's Comedians 28-June 2.—CITY OPERA HOUSE (John Wilhelm, manager): Kline's Cinematograph 10, 11; audience good; entertainment fair. Irving French co. 31-June 2.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Murray and Mack in *Finnigan's Ball* 14; crowded house; creditable performance. West's Minstrels 25. J. F. Palmer's *Quo Vadis* 28. Irving French co. June 4-6. Have You Seen Smith 9. Sappho 13. Lacey and Altman Comedy co. 18-29.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Barney Ferguson in *McCarthy's Mishaps* 7, and in *Murphy's Luck*; 8; big house; performances pleasing. Murray and Mack in *Finnigan's Ball* 11; packed house; every one pleased. Sewell's Stock co. June 4-6. Gashell Stock co. 11-16. The Three Musketeers 23.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Aubrey Stock co. gave four very excellent entertainments, presenting *The Land of the Living* 10, Faust 11, and *The Two Orphans* and *The Fire Patrol* 12; good business. Regular season closed. *Grimes' Cellar Door* 19. Bryan's Comedians 28-June 2.—ITEM: The Cornell Concert co. under canvas have extended their stay here another week and are drawing well.

MIAMI.—GRAND OPERA HOUSE (H. F. Collins, manager): Have You Seen Smith 9; poor co.; poor business. West's Minstrels 10; good business; performance excellent. On the Suwanee River 12; fair house; well received.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Clara Hammer Theatre co. 7-12 in Fire Brand, The French Princess, and My Old Kentucky Home to poor business.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): West's Minstrels 14. On the Suwanee River 17. A Tin Soldier 21.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): On the Suwanee River 11; fair house; delighted audience. Boston Lyric Opera co. 23.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Have You Seen Smith 12. Ward and Vokes 24.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Have You Seen Smith 9; poor co.; poor business. West's Minstrels 10; good business; performance excellent. On the Suwanee River 12; fair house; well received.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Have You Seen Smith 8; poor business. West's Minstrels 11, 12; good business. On the Suwanee River 13-15. A Tin Soldier and A Rag Baby 18, 19. Ward and Vokes 20-22. Boston Lyric Opera co. 23-26. *Rhythm* of Tennessee 27-30.—ITEM: THEATRE (Dick P. Shatto, manager): Cyrano de Bergerac 6-12; big business. The Firebrand 13-14.—ITEMS: John Page is visiting his father's family here.—G. O. McFarland will return from San Francisco this week.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Have You Seen Smith 10; poor performance; poor house. On the Suwanee River 16. Ward and Vokes 23. Hello, Bill 29. Daniel Sully 24.

NEBRASKA.—GRAND OPERA HOUSE (H. F. Collins, manager): Have You Seen Smith 9; poor co.; poor business. West's Minstrels 10; good business; performance excellent. On the Suwanee River 12; fair house; well received.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Clara Hammer Theatre co. 7-12 in Fire Brand, The French Princess, and My Old Kentucky Home to poor business.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): West's Minstrels 14. On the Suwanee River 17. A Tin Soldier 21.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Season closed. Will reopen Sept. 16 with Murray and Mack in *Finnigan's Ball*.

SHREVEPORT.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Louise Breathy Concert co. 22.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dark.

NORFOLK.—AUDITORIUM (George H. Spear, manager): Huebner-Settle co. 21-23.

NEVADA.—GRAND OPERA HOUSE (E. S. Bissell, manager): Belle Archer in *A Contented Woman* 11; S. R. O.; excellent performance. Murray and Mack 17.

MANISTEE.—GRAND (Edward Johnson, manager): Devil's Auction 8; good performance; S. R. O. co. were unable to use all their scenery on account of the small stage. Murray and Mack in *Finnigan's Ball* 10; S. R. O.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): The Village Postmaster pleased a large audience 11. Ada Rehan 16.—ITEM: Wood's Theatre will receive a complete set of new scenery during the Summer.

GRAND RAPIDS.—POWERS (O. Stair, manager): Ada Rehan in *The Taming of the Shrew* 15. This attraction closed the theatre for the season. Extensive improvements will be made during the Summer.

SAGINAW.—ACADEMY OF MUSIC (J. H. David, son, manager): Murray and Mack 7 in *Finnigan's Ball*; fair audience; performance excellent. The Village Postmaster 11 pleased a good house. Ada Rehan 17.

MANISTEE.—GRAND (Edward Johnson, manager): Devil's Auction 8; good performance; S. R. O. co. were unable to use all their scenery on account of the small stage. Murray and Mack in *Finnigan's Ball* 10; S. R. O.

YPSILANTI.—OPERA HOUSE (Quirk and Galloway, managers): Belle Archer in *A Contented Woman* 9; large and appreciative audience. Carpenter's *Quo Vadis* 10.—ITEM: Who is Who 12 pleased good business. Irving French co. 17-19.

MIKEEGON.—OPERA HOUSE (Cayon and McGraw, managers): Devil's Auction 11; crowded house; first-class performance. Who is Who 12 pleased good business. Irving French co. 17-19.

CALUMET.—THEATRE (John D. Cuddihy, manager): Belle Archer in *A Contented Woman* 9; large and appreciative audience. Carpenter's *Quo Vadis* 10.—ITEM: Who is Who 12 pleased good business.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Village Postmaster 12; performance excellent; packed house.—EMPIRE THEATRE (Walters and Peltier, managers): Dark.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorff, manager): Grimes' Cellar Door drew a fair house 11; performance good. *Quo Vadis* 19.

MONROE.—ARMORY OPERA HOUSE (William G. Gutman, manager): A successful season was closed with a good performance of *Quo Vadis* by L. C. Reeves co. 14.

YPSILANTI.—OPERA HOUSE (Quirk and Galloway, managers): *Quo Vadis* 10; good house and performance. Who is Who 11.—ITEM: This attraction closed the most successful season in the history of the house.

OSSOSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Grimes' Cellar Door 16 closed. Labadie's Faust 23. *Quo Vadis* June 7.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Holden Comedy co. 7-12; good business.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dunne and Ryley's co. presented *A Little Baby* 9 to packed house. Descriptive animal scenes are Matheus and Butler. Walter Jones, Phil II. Ryley, Tony Hart, Mary McBride, and Maude Courtney.—ITEM: J. H. Smith has arrived at his home here.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, owner and manager): A Texas Steer 3; fine business. Belle Archer in *A Contented Woman* 7; heavy receipts. Willie Collier in Mr. Smooth 10; good house. Pudd'nhead Wilson 14 was well received. West's Minstrels 21. Murray and Mack 24. Ward and Vokes 21. The Flute June 4-9.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Coontown 4; poor house; good entertainment. Pudd'nhead Wilson 10; poor house; excellent co. A Spring Chicken 18. Have You Seen Smith 22.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Grieble, Jr., resident manager): William Owen 22. The Knowles 28-June 2.

ST. PETER.—OPERA HOUSE (H. J. Luke, manager): Clark's *Quo Vadis* 10; fair performance; poor house. William Owen 23.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Sanford Dodge in *Quo Vadis* 17.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Wilbur-Kirkin Opera co., the first co. to play the new theatre at regular prices, were to have opened a three nights' engagement 14 with The Two Vagabonds, but owing to some accident at the electric light plant no light could be obtained. The co. will open 15, with matinee and night performances 16, presenting The Black Sheep, The Queen's Lace Handkerchief, and The Grand Duchess.

MISSOURI.

WAHRENSBURG.—MAGNOLIA OPERA HOUSE (Grace Mackward, manager): Wilson's *Quo Vadis* co.

8; good performance; good business. The Old Homestead 25.—ITEM: Willard Dashfield, who has just closed a successful season with Fred and Sadie Raymond, is here making arrangements for the Summer stock co. at the Perle Springs Casino. Mr. Dashfield will have charge of the co. in the absence of Walter Hunt, who is in Chicago, assisting Mr. Raymond in getting Old Arkansas and The Missouri Girl ready for next season.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, manager): Has opened after the most successful session 10; large audience. The Shrew 8. Ward and Vokes 11, 12; good business. The Snow and Heron Stock co. opened a Summer season 14 by giving a very creditable performance of The Sporting Duchess. The principal parts were played by Mortimer Snow, Frank Welby, E. J. Heron, Mervyn Dallas, Dorothy Rosemerie, Lansing Rowan, Ethel Barlow, Dorothy Bowden, Wallace Worley, Anna Gill, The Lost Paradise 17-19. Quo Vadis 20.

PHROTON'S. (F. Proctor, manager): P. F. Nash, resident manager: The Frederic Bond Stock co. was welcomed by S. R. O. audiences 14 in spite of the fact that it was the hottest day of the season. Each member who was here last season was applauded as he or she appeared. The curtain raiser was A Cup of Tea, which was followed by a performance of *As You Like It* as Scrooge. The comedy was *The Adventures of Ben Caesar*, in which appeared Harry Hyde, Charles Edwards, Frederic Bond, Gustave Franklin, Clara Hatchaway, Robert Smiley, Wallace Worley, Cummer Gard, Adelaide Klein, and Ethel Sanborn. Rally Round the Flag and A Bachelor of Arts 17-19.—ITEM: The son of Laconia Island will open 17. H. B. Nichols, formerly of the Minstrels, will manage the vaudeville performance, which will be continuous.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shuber, resident manager): David Bishop's company attracted fine audiences 14. The stock co. appeared in *The Planter's Wife* 15-19 to good business and deservedly so; Frances Drake, as Edith Grey, was at her best, and was heartily applauded; Ralph Cummings rendered efficient support.

LYCEUM.—TOOTLE THEATRE (C. U. Phillips, manager): Ada Rehan presented *The Taming of the Shrew* 8. N. C. Goodwin and Maxine Elliott 10-16 will close the season of this house.—LYCEUM THEATRE (C. U. Phillips, manager): The Hottest Coat in Dixie 13; packed house.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Emma Nevada 10; large and appreciative audience.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): Ewing-Taylor co. 28-June 2.

MEXICO.—FERRIS GRAND (Hatton and Cleduen, managers): Sophie 21.

NEW YORK.—JOHN REED THEATRE (John Reed, manager): Emma Nevada 10; large audience.

YONKERS.—OPERA HOUSE (L. M. Boda, manager): The King's Bodyguards 1. While *Queen* 14, Mr. Smooth to small house 8; pleased audience. Queen an Clark's Female Minstrels to light business or poor performance. West's Minstrels 17. A Spring session 22, on the Sawtelle River 25. Ward 26. Ward and Vokes 27.

JAMESPORT.—OPERA HOUSE (L. D. Smart, manager): on the Sawtelle River 25.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): While *Queen* 14, Mr. Smooth to small house 8; pleased audience. Queen an Clark's Female Minstrels to light business or poor performance. West's Minstrels 17. A Spring session 22, on the Sawtelle River 25. Ward 26. Ward and Vokes 27.

FARGO.—OPERA HOUSE (C. D. Walker, manager): Pauline and Wilson 8 to fair audience; satisfactory performance. Wilson's *Queen* 10; S. R. O. 11. *Minstrel* and Wilson 8 to fair audience; satisfactory performance. Wilson's *Queen* 10; S. R. O. 11. *Minstrel* and Wilson 12. Have had John Smith 13.

JAMESTOWN.—OPERA HOUSE (L. D. Smart, manager): on the Souris River 25.

OHIO.

TOLEDO.—VALUABLE THEATRE (L. M. Bodin, manager): The King's Bodyguards 1. While *Queen* 14, Mr. Smooth to large house 12. The farce is the best in which this job was ever done. The queen has appeared, and all those fit of tongue and soprano was very good. Smooth will close 14 with *The Vicar of Dibley* and *Fields*. *Valuable* will open 15 with *Queen* 16. *Queen* 17-18. *Minstrel* and Wilson 18. *Queen* 19. *Queen* 20. *Queen* 21-22. *Queen* 23. *Queen* 24. *Queen* 25. *Queen* 26. *Queen* 27. *Queen* 28. *Queen* 29. *Queen* 30. *Queen* 31. *Queen* 32. *Queen* 33. *Queen* 34. *Queen* 35. *Queen* 36. *Queen* 37. *Queen* 38. *Queen* 39. *Queen* 40.

gent; Annie Russell (direction of Charles Frohman) 14 in Miss Hobbs.—ITEMS: Knoll and McNeil have signed with The Oriental Midway Co., of Cleveland, for the Summer season.—Walter Prescott Ferguson, treasurer of the Park Opera House, has been re-engaged for next season.

WILKES-BARRE.—THE NESBITT (M. H. Burgher, manager): The Christian 14. Annie Russell in Miss Hobbs 15 will close the regular season at this house.—**GRAND OPERA HOUSE** (M. H. Burgher, manager): Madame and Augustin Neville in The Bug-Trap 14-16; good performances; fair business. Keystone Dramatic co. 21-26.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): The Paiges 7-12 to fair business. Plays presented: La Belle Marie, The Prince of Liars, A Soldier of France, What Happened to Brown, East Lynne, and The Chimney Corner or A Box of Cash. Daniel Sully 18. Ole Olson 20.

UNIONTON.—**GRAND OPERA HOUSE** (Harry B. Darrow, manager): A Hot Old Time 22 canceled.—ITEM: A successful season has closed. Seventy performances were given to receipts averaging over \$300. Manager Breson will go to New York 21 to finish his bookings for next season.

SCHACHTON.—**LICEMUM THEATRE** (Burgunder and Reis, lessees; H. R. Long, manager): The Christian 12. Annie Russell 18.—**ACADEMY OF MUSIC** (Burgunder and Reis, lessees; H. R. Long, manager): The Boy Trap 10-12; fair business. Keystone Dramatic co. 14-18.

DU BOIS.—**FULLER'S OPERA HOUSE** (A. P. Way, manager): Season closed 14 with Gorton's Minstrels 15. audience pleased.—ITEM: The season just closing opened Aug. 19, and from then until now there have been presented a total of 272 performances.

BELLE VERNON.—**PEOPLE'S THEATRE** (R. C. Baird, manager): The Span of Life 11; good business; performance good. Season closed.—ITEM: Manager Baird expects to begin at once enlarging the theatre.

JOHNSONTOWN-CAMBRIA THEATRE (J. C. Mishler, manager): Ole Olson 10; good house; fair performance. The Village Postmaster will close the regular season 18. Jeffries-Sharpe pictures 24.—**OPERA HOUSE** (G. G. Ellis, manager): Dark.

LEBANON.—**FISHER ACADEMY OF MUSIC** (Markley, Appell and Neely; W. W. Alice, manager): Boston Opera co. 14-19 in Fra Diavolo, The Court of Venus, Olivette, The Bohemian Girl, Giulia, and Sadie Pastor.

MERCER.—**ORF'S OPERA HOUSE** (Charles T. Dyer, manager): Diamond Brothers' Minstrels 10; satisfactory entertainment; good house. Kellar 11; S. R. O.; audience pleased; receipts, \$518. Season closed.

HAZLETON.—**GRAND OPERA HOUSE** (Henry Walker, manager): The Lilliputians (local) good houses 12. Remsen Concert co. with Victor Biograph 13; good entertainment; good house. Kellar 13; S. R. O.; audience pleased; receipts, \$518. Season closed.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (George H. Webb, manager): Macauley-Patterson co. 14-19 first half of week in The Minister's Son, The Two Sisters, and A Wasted Life; fair business; good audience.

WHEELING.—**OPERA HOUSE** (J. F. W. Waltz, manager): House dark since 5, excepting for local attractions. Mama's Pet, billed for 17, did not reach here.

KANE.—**LICEMUM** (A. B. Cohn, manager): Gorton's Minstrels 15; large and pleased audience.

OPERA HOUSE (George H. Verbeck, manager): Season closed.

HANOVERSBURG.—**GRAND OPERA HOUSE** (Markley and Appell, managers): King Dramatic co. closed 8, peculiarly and artistically satisfactory week 12. Deacon Opera co. 21-30.

NEW CASTLE.—**OPERA HOUSE** (J. F. Gengler, manager): Diamond Brothers' Minstrels 12; good performance; large business. A Folio presented delighted a large audience 14. Season closed.

COLUMBIA.—**OPERA HOUSE** (James A. Crowley, manager): White Bros. co. 14-16, presenting The Devil's Disciple, At Atlantic City, and Two Old Cremes; fair business; co. 17.

WASHINGTON.—**LYRIC THEATRE** (F. R. Hallam, manager): The Span of Life 12; good houses; audience pleased. Season closed.

WELLSBORO.—**BACHE AUDITORIUM** (Dartt and Dartt, managers): Gorton's Minstrels 8 closed a very successful season; performance good; good house.

PUNXSUTAWNEY.—**MAHONING OPERA HOUSE** (W. M. Bowman, manager): Gorton's Minstrels 12; good house; audience pleased.

SHARON.—**MORGAN GRAND OPERA HOUSE** (J. Elmer Grimm, manager): Kellar to big business 12; pleasing performance. Season closed.

SUSBURY.—**OPERA HOUSE** (W. C. Lyons, manager): Ole Olson 23.

RHODE ISLAND.

WESTERLY.—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): D'Ormond-Fuller co. 7-12 pleased fair business. The Two Orphans, The Troubadour, The Marble Heart, A True Kentuckian, The Three Musketeers, All a Mistake, Sapho, Faust, Ingmar, Fanchon, and Monte Cristo.

SOUTH DAKOTA.

SIOUX FALLS.—**NEW THEATRE** (S. M. Bear, manager): Second year of the Standard Dramatic company 4-12 opened to packed houses with A Modern Galatea, The Winter Romance, A Prince in Rags, The Miner's Pledge, A Georgia Cracker, and The Hermit's Legacy; well filled houses; co. above average.—ITEMS: Beside Warren-Woodward, formerly of Woodward-Warren co., has become musical director of the Purcell-Belmont co., the Woodward-Warren co. having closed its season. Treasurer Mitchell Green will have his annual benefit 24 when Sapir will be presented.

DALLAS.—**OPERA HOUSE** (George Anay, manager): Success Benefit Manager Army 23.—ITEM: The Elks will hold a street carnival and fair 28-June 2, under the management of Kirk Hall.

EL PASO.—**MYERS OPERA HOUSE** (Samworth and Cassidy, managers): Cinégraph to fair houses 9-11.

TEXAS.

FORT WORTH.—**GREENWALL'S OPERA HOUSE** (Phil Greenwall, manager): Porcupine-Belden Co. 12-15 presented The Gallant Slave, In Old Virginia, A Winter Romance, A Prince in Rags, The Miner's Pledge, A Georgia Cracker, and The Hermit's Legacy; well filled houses; co. above average.—ITEMS: Beside Warren-Woodward, formerly of Woodward-Warren co., has become musical director of the Purcell-Belmont co., the Woodward-Warren co. having closed its season. Treasurer Mitchell Green will have his annual benefit 24 when Sapir will be presented.

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UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (George D. Pyper, manager): The Petschek-Hammond Concert co. 9; small but delighted audience.—**NEW GRAND THEATRE** (M. E. Mulvey, manager): Dark.

PARK CITY.—**DEWEY THEATRE** (F. J. McLaughlin, manager): Clara Matthes co. 7-9, presenting Heroes of '98, The Legion of Honor, and The Queen of Hearts; light houses; deserved better. Pick Jubilee Singers 21. Richards and Pringle's Minstrels 26.

VERMONT.

BARRE.—**OPERA HOUSE** (W. W. Lapoint, manager): Andrews Opera co. 11 gave music lover a treat in Mignon and Carmen, and comedies. The American Girl (return engagement) 12; large business. George F. Hall made a hit. The Burglar 24.

—ITEM: Manager Lapoint has renewed his lease of the Barre Opera house for the next five years to the satisfaction of local theatricals.

FAIR HAVEN.—**POWELL'S OPERA HOUSE** (John Powell, manager): Pat Malone's Irish Visitors 15; small house; fair performance. Andrews Opera co. in Carmen 16; good house; excellent performance.

MONTPELIER.—**BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager): The American Girl to small house 14. Sapho 21. Pat Malone's Irish Visitors 24.

ST. ALBANS.—**WAUGH'S OPERA HOUSE** (T. R. Waugh, manager): Just Before Dawn 11; satisfactory performance; fair attendance. Daniel Sully in The Parish Priest 18 closed a large house. Mary Howe Lavin Concert on 18.

BURLINGTON.—**HOWARD OPERA HOUSE** (Mrs. W. W. Walker, manager): Daniel Sully in The Parish Priest 18 closed the local season to good business.—ITEM: This has been one of the best seasons in the history of the Howard.

BENNINGTON.—**OPERA HOUSE** (Goldsmith and Wood, managers): Chancey Olcott 24 will close the local season that has been the most prosperous season since the Opera House was built.

RUTLAND.—**OPERA HOUSE** (A. W. Higgins, manager): Andrews Opera co. in Carmen to fair house 15. The Governor of Kentucky (local) 23, 24.

ST. JOHNSBURY.—**HOWE OPERA HOUSE** (F. M. Black, manager): The Burglar 23.

VIRGINIA.

PETERSBURG.—**ACADEMY OF MUSIC** (William E. French, manager): Spooner Dramatic co. closed a week of fair business 19, having presented to satisfied audiences, The Egyptian Princess, By the King's Command, For Honor's Sake, The Gold King, The Pearl of Savoy, An American in Cuba, and The Lawyer's Wedding.

LYNCHBURG.—Primrose and Duckstader's Minstrels under canvas 10; good business and performance.

WASHINGTON.

SEATTLE.—**THEATRE** (J. P. Howe, manager): Boston Lyric Opera co. 6-12; good co.; crowded houses. Repertoire: La Mascotte, Said Pasta, Olivette, Il Trovatore, Mariana Faust, and Martha.—**THIRD AVENUE THEATRE** (W. M. Russell, manager): Barron Brothers' Minstrels 6-12; good houses; excellent performances.

SPOKANE.—**AUDITORIUM** (Harry C. Hayward, manager): West's Minstrels 1-8; crowded houses good entertainment. On the Suwane River 10; good co.; large attendance.

VALLEY WALLA.—**NEW THEATRE** (Charles F. Price, manager): On the Suwane River planned a full house 8. Pink Jubilee Singers to poor business 9. Knobs o' Tennessee 15. Quo Vadis 16.

NEW WHATCOM.—**BELLINGHAM OPERA HOUSE** (J. R. Morrison, manager): R. E. French co. presented Quo Vadis 10 in a creditable manner; large house.

WEST VIRGINIA.

MORGANTOWN.—**OPERA HOUSE** (H. L. Swisher, manager): Phil-Mor in Camille 12 canceled. Regular season closed. The Drummer Boy (local) June 7-9. House will reopen Sept. 21 with Vogel and Deming's Minstrels.

FAIRMONT.—**OPERA HOUSE** (M. R. Musgrave, manager): Arnold Stock co. 14; fair house and performance.

MONONGA.—**COLISEUM** (T. M. Gethright, manager): Arnold Stock co. 28-30.

WISCONSIN.

LACROSSE.—**THEATRE** (J. Straslipka, manager): A Rag Baby with a cast including Mary Marlowe, Jessie Tammill, Willie Jones, Matthews and Roy, Tony Hart and Mandy Courtney, drew a packed house. Purcell-Fowler co. presented A Soldier's Sweetheart and A Runaway Wife 11, 12 to good business.—ITEMS: The K. of P. Grand Lodge was in session here week of 7 and Manager Ryley, of A Rag Baby, invited the Grand officers to see the performance from a box.

RACINE.—**BELLE CITY OPERA HOUSE** (C. J. Fritsch, manager): Local Minstrels 10, 11 pleased large audiences. Hello, Billie 12. Flirts 28-June 2.—ITEMS: The Flirts 12; pleasing performance. The Witch of the Woods (local) 22, 23. William Owen June 20, 30.

APPLETON.—**OPERA HOUSE** (J. W. Thibken, manager): A Texas Steer delighted a large audience 8. Vernon, hypnotist, opened for a week 14; small audience. Chicago Opera co. 21. Murray and Mac 23. Harry Shannon co. 30.

ASHLAND.—**GRAND OPERA HOUSE** (W. T. Seeger, manager): Carpenter's Quo Vadis 9; S. R. O.; satisfactory performance. A Spring Chicken drew a fair house 12. Pudd'nhead Wilson 16. Murray and Mac 22. Have You Seen Smith 26.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie, manager): Mahara's Minstrels 11; good business and performance. Harry Shannon co. 14 opened up to big business in The Squirl's Daughter; audience pleased. The Witch of the Woods (local) 22, 23. William Owen June 20, 30.

GREEN BAY.—**THEATRE** (J. B. Arthur, manager): A Texas Steer 10, 11; large audience; good performance. Little Amherst in A Contested Woman 12; large and pleased audience. Pudd'nhead Wilson 22 and Mac 28.

RINCEYLANDER.—**GRAND OPERA HOUSE** (E. Stoltzman, manager): Carpenter's Quo Vadis 8; fair house; satisfactory performance. Slayton Jubilee Singers 10; good house; audience pleased. Mahara's Minstrels 16. Harry Shannon co. 21-26.

FOND DU LAC.—**NEW CRESCENT OPERA HOUSE** (P. B. Huber and H. R. Potter, managers): Davidson Stock co. 12; good business and satisfactory performance. Belle Asleep in A Contested Woman 15; pleased a good house. Mahara's Minstrels 21.

OSHKOOSH.—**GRAND OPERA HOUSE** (J. E. Williamson, manager): A Texas Steer 11; house crowded; performance good. Arion Concert (local) 13; good business.

MERRILL.—**BERARD OPERA HOUSE** (P. E. Berard, manager): Slayton Jubilee Singers 11; small houses; co. good. Mahara's Minstrels 14; fair house; co. poor.

WAUSAU.—**COLUMBIA THEATRE** (Harry R. Sutherland, manager): Mahara's Minstrels to S. R. O. 13; pleased audience.—**GRAND** (C. S. Cone, manager): Dark.

STEVENS POINT.—**NEW GRAND OPERA HOUSE** (W. L. Bronson, manager): A Texas Steer pleased a large audience 5. Vernon, hypnotist, opened for a week 14; small audience. Chicago Opera co. 21. Murray and Mac 22. Harry Shannon co. 30.

JONESVILLE.—**MYERS' GRAND OPERA HOUSE** (Peter L. Myers, manager): Belle Archer 17. Murray and Mac 20. Old Silo St. Stebbins 31.

KENOSHA.—**ROHDE OPERA HOUSE** (Joe Rohde, manager): A Texas Steer 13; full house; audience pleased.

NEW LONDON.—**GRAND OPERA HOUSE** (G. E. Lindsey, manager): William Owen June 12.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): A Contested Woman 18.

WYOMING.

RAWLINS.—**OPERA HOUSE** (Louis Schalk, manager): Nashville Students 7; performance good; attendance light. Louise Brebany Concert co. 11; excellent performance; good house. Sapho 24.

CANADA.

WOODSTOCK.—**GRAND OPERA HOUSE** (W. D. Emerson, manager): In spite of positive assurances on the part of Paul Casenave that he would appear 18 in Cyrano de Bergerac for attaches' benefit, if postponement from 7 were agreed to, the attraction at the eleventh hour canceled. It was too late now to arrange for any other attraction, so the season will be closed. The reason this is most disappointing, as the boys worked hard for its success, and as a result the advance sale was the largest of the season. Season will close 24 when Ermine will be presented by St. Thomas amateurs.

HALIFAX.—**ACADEMY OF MUSIC** (J. D. McDowell, manager): May Festival 10, 11, by Halifax Symphony Orchestra, assisted by Leopold Godowsky, pianist, and Madame Bloodgood, contralto; large audience. Jessie Harcourt co. opened 14 to large audience; co. good, and specialties above the average. Reprise: Love and Law, The Wheel of Fortune, The Captain's Mate, The Pay Train, Righted at Last, and The Fatal Message.

ST. JOHN.—**OPERA HOUSE** (A. O. Skinner, manager): The Mikado co. in Kettner, The Captain's Mate, The Gold Kite, The Pay Train, The Fatal Message, Righted at Last, and The Wheel of Fortune 8-12; business and performances fair. Side Track opened for three

Murphy, Gus Mortimer, J. J. Murdock, A. M. Miller, Gusie Murphy, Mr. Midgley, Jas. Madden, Alfred Mayo, R. Mansfield, J. K. Murray, F. M. Matthews, Principal Murphy, Chas. Moran, Ira Moore, Wesley Mantell, Geo. E. Moody, Carl Mortbury, A. Melotte, John Morris, Gus Morehead, Ted Marks, William Morris, E. V. Mulligan, W. J. Mutton, Chas. Nichols, W. A. Moriarity, Fred Noland, Francis Noland, Harry Maxwell, Geo. Moody, Mr. McMurphy, Elijah McRae, Chas. Marriott, Frank Morse, Gwynn Miles, Gen. Monroe, Walter Murphy, E. J. McCarthy, L. H. Martin, R. W. Morrison, F. W. Monroe, G. L. Maynard, Patrick Miles, Chas. A. Miller, Geo. Morley, Alfred Moore, Thos. MacLarney, Jas. A. Martin, G. M. Mair, Phil Mayher, William Malley, Wm. Mitchel, W. O. Marvin, Jas. S. Morris, Leslie Moroso, Fred Montague, Lee Morrison, Jas. W. Norton, J. E. McCullough, Jerry McAuliffe, Pat McGuire, Ed McLean, Fred MacDonald, J. W. McConnell, Thos. McGraw, C. McClure, Fred Mackay, J. L. McCabe, Burr McIntosh, Dan McNally, J. W. McConnell, Richard McCormick, Alexander McKenzie, Geo. McFadden, Meers, Murray and Mack, James B. Mackey, Dick McAvoy, S. W. McElvane, Frank McElroy, Thos. E. McDonald.

Nicholson, John, R. S. Nodin, Chas. Newson, Joseph Newman, Isaac Newton, O. Norman, Thos. Namack, Herman Nicholson, Tom Newell, Lew Newcomb, Al. N. Neuman.

O'Keefe, Wm., Smith O'Brien, Eugene Ormand, John Orman, W. H. S. Oliver, Ploy Overell, Joseph O'Neil, Barry O'Neill, Nell O'Brien, Frank Onslow, V. S. Oliver, Paul Owen, John Ormand, Jefferson Osborne.

Purdy, G. W., W. H. Post, L. H. Patterson, Harry Phillips, S. S. G. Particello, George Piel, Boyd Putnam, John F. Palmer, Chelsee D. Perini, Fred Perry, J. H. Plunkett, Seiden Pratt, John P. Price, Dan Packard, Chas. R. Poole, J. Pearce, Arthur Pickens, Geo. Pearce, E. Patching, J. Page, W. E. Phillip, A. M. Porter, Geo. Paxton, Arthur C. Peil, Edw. Poland, Alfie Penchee, Arthur Pooley, Tony Pearl, Horace Pell, Emma Powers, Edwin Phillips, Chas. A. O. Powell, Fred Poyner, Gus Poyer.

Reicht, F. A., H. Reid, Thos. Rickerts, R. R. Rose, W. A. Reynolds, M. S. Robinson, E. M. Royle, S. S. Russell, J. H. Rose, Wm. Rosin, Richard Rosenthal, Millard Reid, David Ramage, J. N. Rentzow, Stuart Robson, Greg. Raymond, Mart Regan, John F. Rigby, Harry Roach, Geo. A. Rareship, Gus Ryan, James R. Russell, Arthur Royer, Joseph Ransom, Henry Robertson, George K. Robinson, A. J. Ranch, Monroe and Rosenfeld, Ned Rose, Billy Rynd, Wm. Richards, Arnold Reeves, Punch Robertson, Ed W. Rowland, R. Russell, J. Ratcliffe, Ernest Redding, F. Roeder, Fred Raymond, John Russell, E. Rosenhamer, Harry A. Ross, Manuel Rindskopf, Franz Rechner, Mesa Rusco and Holland, Ernest Read, Richard Ryan, Chas. P. Rice, Frank Rose, Geo. Richards, Ellis Ryde, Wm. W. Rendall, Wm. Richards, Dan Raymond, Joseph Ridman, Ernest Rivers.

Storm, Harry W., Jas. M. Smith, Sheridan and Flannigan, Henry C. Sawyer, Paul Scott, C. H. Smith, Arthur Stanford, Henry Spear, Dennis W. Sullivan, Arthur Standard, Percy Smith, Al. Shean, W. Stomberg, Jas. T. Stomberg, F. H. Stern, Jas. T. Stern, Jas. Smith, Arthur Sprague, E. H. Salter, Charles Sinclair, Natsume, Harry R. Smith, Frank Lea Short, Geo. Seybold, Jas. D. Smith, Eugene Schatz, O. O. Scammon, Maurice D. Sullivan, A. H. Stuart, Frank R. Shalters, W. N. C. Spiller, T. E. Saunders, Mark F. Swan, J. G. Saville, Carl Stanton, Geo. Sims, J. Al. Sawtelle, Wm. Seymour, Dennis Sullivan, Ed Shields, Frank Spiegel, Dick Sullivan, Louis, Shirley Stevens, S. S. Simpson, Harris, Smith, A. T. Seaman, the Shannons, Jerome Sykes, Jas. C. Sheehan, Bert Smith, E. G. Schaefer, Chas. Saxon, R. Schultz, Dennis Sullivan, John A. Shean, Frederic R. Sullivan, Mill Smith, Harry Snear, Arthur Shiman, Arthur Showell, Percy Sharpe, E. E. Schnitzler, Herbert Smith, F. N. Sullivan, Sanders, Sosa, F. Stone, J. H. Smith, T. R. Smith, Thos. E. Shean, Thos. Smith, Chas. H. Stewart, Boist, E. Spofford, Chas. Springer, Paul Steinendorff, Herbert Spiegel, Thos. Stortz, Alex. Spencer, Bram Strohner, R. D. Smith, D. W. Sullivan, W. H. Sloan, Frank Smiles, Chas. M. Sney, Thos. E. Shean, S. B. Shaw, John P. Slocum, Geo. Shields, H. C. Sawyer.

Underwood, Lawrence.

Wright, Oscar, W. K. Vassal, R. Edgar Vance, Alfred Under, Edward Vining, Voelker and Nolan, Emily C. Venna, C. H. Vaughn, Frank Vail, Kinzie Van, Harry Vance, V. V. Victor, Arthur Villars, Wood, Parker C., Frank Weston, Henry M. Woodruff, Chas. White, Frank Worthing, W. R. Wilson, Chas. Wallace, Edwin S. Wilson, W. Whiteside, Ernest Willis, Chas. H. White, Chas. Wyngate, G. W. Washburn, C. W. Weston, J. W. Winter, Harry F. West, David H. Woods, Edwin M. Wenley, Claxton Whistach, Lucian Wakefield, W. C. Walker, Walter Walker, Harry Webster, Richard Walker, Joseph J. Winter, Lawrence F. Walker, George H. Wiseman, Al. H. Wilson, Will P. Webster, Wm. Weston, W. H. Wright, H. F. Woods, Weston and Walters, Frederick Watson, Mamie Ward, John H. Woods, W. Woods, W. W. Woods, W. West, Wagerhouse and Komper, W. H. Wheeler, Monty Walker, E. M. Worth, Phil Weiss, Geo. W. Wilson, A. L. Wilbur, Nat Wood, Charles Wayne, Rufus Wilson, Bob Whittier, P. L. Wheeler, Joseph Whelock, Geo. T. Williams, Wyngate, Princkner Wells.

Young, James, E. W. Yankmiller, Dan Young, Carl G. Young, Jno. E. Young.

Zimmerman, Ed., Chas. A. Zimmerman, Al. Zium, Zimmerman and Donazette.

DATES AHEAD.

Managers and agents of traveling companies and our correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALLEN, VIOLA: Chicago, Ill., May 21-June 9.

A BOY TRAMP: Worcester, Mass., May 21-26.

A DAY AND A NIGHT: Portland, Ore., May 25-28.

A GRIP OF STEEL: Columbus, Ohio, May 24-26.

A LADY IN LILAC: (Prod. by Bergeron, mgr.); Parkersburg, W. Va., May 22-28; Staunton, Va., May 28-June 26.

A WHITE ELEPHANT: Oxford, Neb., May 22; Arapahoe, Colo., May 22; Gubertown 25; Brush, Col., 26.

ALCAZAR STOCK: (Belasco and Thalb, mgrs.); San Francisco, Cal., Oct. 9-indefinite.

ANDERSON THEATRE (Ed Anderson, mgr.); Lynn, Mass., May 21-26.

ARNOLD STUDY (J. F. Arnold, mgr.); Cumberland, Md., May 22-28; Hagerstown, June 2-June 2.

AUBREY DRAMATIC STOCK: (Mittenwald Brothers, mgr.); Chicago, Ill., May 13-indefinite.

BALDWIN-MELVILLE STOCK: (Walter S. Baldwin, mgr.); New Orleans, La.-indefinite.

BINGHAM, RALPH: Bardstown, Ky., May 22; Boston 23, Lebanon 24, Nicholasville 25, Harrisburg 26, Salina 28, Carrollton 29, Millersburg 30, Louisville 31.

BLACK PATT'S TROUBADOURS: (Voelker and Nolan, mgrs.); Baltimore, Md., May 21-26.

BOSTON LYRIC OPERA CO.: Missoula, Mont., May 22.

CARROLL COMEDY: Grafton, W. Va., May 28-June 2.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.); Boston, Mass.-indefinite.

CAZENOVE, PAUL: (Homer B. Day, mgr.); Ottawa, Ont., May 21-26; Montreal 28; June 2, Halifax, N. S., 4-9.

CHAPMAN-WARREN (Earl P. Adams); Tipton, Ga., May 21-23.

CLARKE, CRESTON (H. W. Storm, mgr.); Philadelphia, Pa., April 16-May 26.

CLARKE AND WOOD: Flint, Mich., May 21-26.

COLLIER, WILLIE: New York city, May 21-26.

COLOMBO'S STOCK: Atlantic City, May 21-26.

CRIMSON STOCK: Ft. Pass, Tex., May 21-June 2.

CRITERION STOCK (H. B. Maguire, mgr.); Buffalo, N. Y., May 21-indefinite.

CHORMAN, HENRIETTA (Maurice Campbell, mgr.); Denver, Colo., May 13-indefinite.

DALRYMPLE COMEDY: Ft. Madison, Ia., May 21-26.

DARKEST RUSSIA: Montreal, Can., May 21-26.

DE TOURNÉE, MADAM (S. T. Ferry, prop.); Lead, S. D., May 21-28; Deadwood, S. D., 29.

DEVIN'S THEATRE: New York city, May 21-26.

DONNELLY STOCK: (Henry V. Donnelly, mgr.); New York city, Sept. 25-indefinite.

DREW, JOHN (Charles Frohman, mgr.); San Francisco, Cal., May 21-26.

ERWOOD STOCK: New Philadelphia, O., May 21-26.

EWING-TAYLOR: Louisiana, Mo., May 21-26; Keokuk, Ia., 28-June 9.

FANS FARRELL (J. H. Sharkeyton, mgr.); Meridian, Miss., May 22-25; Women 28-June 2.

FERDIS' COMEDY & CO. (Dick Ferris, mgr.); Madison, Wis., May 21-26; Oshkosh 28-June 3.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4-indefinite.

GILMORE, BARNEY (Kidnapped in New York); Minneapolis, Minn., May 21-26.

GILSTER, WM. (Chas. Frohman, mgr.); New York city, Nov. 6-indefinite.

GOODMAN, NAT C. (George J. Appleton, mgr.); Denver, Colo., May 6-9; Salt Lake, U., 26; San Francisco, Cal., May 10-June 9.

GORMAND AND FORD: Groton, N. H., May 21-26.

HALL, DON C. Spring Grove, Minn., May 22-May 25.

HEWITT, JOHN (Charles Frohman, mgr.); San Francisco, Calif., May 21-26; Preston 28; Spring Valley 29.

BACKED BY BRAINS AND CAPITAL 1900-SEASON-1901

Scharf and Morris' BIG STOCK COMPANY IN REPERTOIRE.

With a car load of special scenery. All new and elegant window and stand work, and a company of first class players in a Repertoire of Comedy and Sensational Dramas, Farce-Comedies and High Class Vaudeville.

NOW BOOKING WEEK STANDS ONLY.

Managers of first-class houses in N. Y., Penn., Maryland, Delaware, New Jersey and New England, send open time at once. Time rapidly filling.

WANTED.—Leaving lady and man. Must be a 1 and good looking. Also other useful people up in Repertoire and those doing specialties preferred. Would like to hear from a few good Vaudeville acts. All must be first-class dressers on and off and must send photo.

Direction CHAS. E. SCHAFER.

Regards to all friends. Silence a polite negative.

Address all communications HARRY L. MORRIS, Business Manager,
100 Mulberry St., Newark, N. J.

the crowd in the big tent did not learn of the occurrence until the performance was over.

BETHLEHEM, PA.—Welsh Brothers' Circus drew large crowds 17; performances better than ever. Advertising car, No. 4, of the Pawnee Bill's Wild West 24.

DEADWOOD, S. D. The Syndicate Circus gave two performances 15 to large attendance.

JACKSON, MI. II. Ed F. Davis Circus 11, 12, to good business, audiences pleased.

CUMBERLAND, MD. Goodrich's Circus gave two performances to fair attendance 10.

BUTTLE CREEK, MICH. Ed F. Davis Dog and Pony Show 16 pleased two good crowds.

YONKTON, S. D. Wallace's Circus, 15, turned people away; performance excellent; the Nelson Family and Stick acrobats made hits.

BOSTON, MASS. Forepaugh and Sells Brothers' Circus opened for a week 21 with every prospect of success. Certainly the street parades made a big hit and was cheered everywhere as it deserved, for it was one of the best that Boston has seen in a long time. The opening performances tested the capacity of the big tents, and were declared to be filled with novelties. Special attention has been paid to the pros work in Boston, and James D. De Wolfe has made himself exceedingly popular by his clever work.

MINSTRELS.

BARLOW BROS.: Ellensburg, Wash., May 22; North Yakima 23; Ritzville 24; Spokane 25; Wallace, Id., 26.

HENRY'S HI: Streator, Ill., May 22; Joliet 23; Aurora 24; Elgin 25; Rockford 24.

SUN'S GUM PAULDING: O. May 22; St. Marys 24.

VAN'S BILLY (W. R. Lincoln, mgr.): Presque Isle, Me., May 22; Carillon 23; Woodstock, N. H., 24; Fredrickton 25; Moncton 26; Charlottetown 28, 29; Peterborough 30; Lynn, Mass., June 6; Portland, Me., 14.

NAUDIN'S JUBILEE SINGERS: Des Moines, Ia., June 21-23; Inverness 24.

CARRINGTON GREATER AMERICAN: Monte Vista, Col., May 22; Florence 24; Victor 25, 26.

COLUMBIAN CONCERT: Kalamazoo, Mich., May 21-June 2.

EDNA AND WOOD: En route through Chil, S. A.

FLINTS: The Davenport, Ia., May 23-28.

GRAHAM'S SPECIALTY: Philadelphia, Pa., May 21-June 2.

KELLAR: St. Paul, Minn., May 22-23; Minneapolis 24, 25; Winona 26; Duluth 28, 29; Grand Forks, N. D., 28.

LAUREL AND HARDY: (Alfred E. Lasky's); Elmira, N. Y., May 22; Utica 23; Cohoes 24; Utica 25; Malone 26.

LEWIS: (John W. Vogel, mgr.); Elkhart 23; Goshen 24; Coldwater, Mich., 25; Kalamazoo 26; Battle Creek 29.

WEST'S, WM. H.: Calumet, Mich., May 22; Marquette 24.

WERNER AND FIELD'S STOCK: Chicago, Ill., May 21-26; Syracuse, N. Y., 28; Boston, Mass., 29-June 2.

WILLARD: (John W. Vogel, mgr.); Toledo, O., May 21-26.

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THE FOREIGN STAGE.

PARIS.

Successes at Two Theatres—Revivals and Other Bills—Colonne and His Concierge.

(Special Correspondence of *The Mirror*.)

PARIS, May 4.

Plays that give promise of success have been produced at the Athénée and the Ambigu, and at both theatres, where fortune has not smiled for some time, the change will be a welcome one.

Alexandre Fontanes has written rather above the Ambigu's standard in *Le Porteur aux Halles*, but the audience rose to the play, and showed much appreciation. The usual sensationalism of Ambigu melodramas is absent, but a strong and pathetic story is told. True, it is mostly familiar material, yet M. Fontanes has worked it over skillfully. The young son of a retired sea captain, named Jourdan, leaves his home in Brittany to study medicine in Paris. In the first act we see Jean, the son, at his last dinner with his family before his departure. The homely atmosphere of the scene, with its bountiful table, uncouth diners and awkward servants is strongly suggestive of James A. Herne's realism. After the meal farewells are spoken and blessings given, and the youth, with a fellow student, starts on his journey. Three years elapse before the next act, and one is not surprised at what has occurred in the interval. Jean has fallen a victim to the temptations and glittering vices of the Gay City, and is now a dissipated, vicious scamp, living a rapid life. He has demanded of his father various sums amounting to \$60,000, to which the simple old mariner has cheerfully responded, until now most of his savings are gone. With his wife and daughter, Louise, old Jourdan comes to Paris to visit his son, whom they believe, through the young reprobate's falsehoods, to be now a full-fledged physician. All too soon they learn the sad truth, and to add to the family's grief, it is discovered that the worthless son has forged his father's name to a check for a large amount. Even this the old man pays, though it takes his last penny to do it.

The family seek shelter in a squalid lodging house, where we find them in the third act, starvation staring them in the face. Jourdan has tried to obtain a position on some vessel, but his age is against him. The daughter has sought in vain for work as a dressmaker. The outlook is gloomy indeed, when Emile, Jourdan's former servant in Brittany, discovers the family, and assists them with food and money. The captain finally secures a position as porter at the Halles, or market, and the mother and daughter open a flower booth there. The fourth act shows the market at four in the morning. Madame Jourdan and Louise are already arranging their flowers, and Jourdan is unloading vegetables. The roisterers of the night still throng the market's cafés, and to Barrat's resort comes Jean, with a band of noisy, drunken associates. The contrast between the carousing of the scapergear son and the toiling of his parents and sister is most effective, and the setting is pretty. The climax comes when Jean is discovered by his father, who compels him, before the crowd that has gathered, to beg pardon, on bended knees, from his mother and sister. But the misery he has brought on his family does not touch the young rake's heart, and he escapes to join his companions. His redemption is finally brought about through his sister, who pretends to join in the fast life that her brother leads. The thought of his sister becoming a wanton brings Jean to his senses, and he goes with her to the bedside of his mother, who is dying. He receives her forgiveness and his father's, and this, with Louise's betrothal to Jean's former schoolmate, De Roville, brings the play to a happy conclusion.

The best feature of the drama is its richness in pathos. Some of the scenes are so affecting that there was scarcely a dry eye in the audience. M. Decori gave a fine portrayal of the old mariner, and the thankless part of Jean found a good exponent in M. Castillan. Mlle. Barbier was a sweet and gentle Louise. The rest of the interpretation was satisfactory.

The Athénée's new play is *Francine, ou Le Respect de l'Innocence*, by Ambroise Janvier. An extravagant, improbable farce this, in tone immoral, yet brightly and wittily told. The story begins at a girl's boarding school, where two sweet graduates are speculating on matrimonial prospects. Denise is already engaged, but Francine's hand has not been pledged, though she has hoped of her handsome young cousin, Frébécourt. Francine is a poor orphan, however, and Frébécourt, who is a lady-killer, has been paying his cousin attention with no good purpose. This Francine learns when Frébécourt visits her during this act. The girl sends him about his business, and Denise, pitying her schoolmate, suggests that she marry her (Denise's) father, Montmirel, a wealthy widower of forty. Montmirel has been attracted by Francine's beauty and the match is arranged readily. Act two sees the couple, with Denise, at Montmirel's country home. Denise has been jilted by her fiancé, whose main thought was the girl's inheritance, and who does not care to marry her now that other heirs may be born to share Montmirel's wealth. No other suitor for Denise has appeared, and Francine is grieved that she should have put her friend in this plight. She finally hits upon a plan to secure a husband for her. Frébécourt, strange to say, has been a frequent visitor at the house. He still wishes to make a conquest of Francine, but his proposals have received a deserved rebuff. As he leaves, however, Francine, in execution of her plan, calls him back and tells him that, though she loves him, she cannot consent because of her stepdaughter; she must respect Denise's innocence. If Frébécourt will find a husband for Denise, Francine says, his wishes will be granted. Frébécourt brings his friend, Beauméur, for the purpose, but that worthy fortune-hunter declines the match, as Montmirel is in too good health to be likely to die soon. Then, as a last resort, Francine suggests that Frébécourt marry Denise himself. The seeming perfidy of this appeals even to Frébécourt, but the prospect of winning Francine overcomes his scruples and he and Denise are betrothed.

Then it is that Francine discovers that her plan has become a Frankenstein's monster. She realizes that she loves Frébécourt, and his attentions to Denise, for whom he feels a growing affection, make her madly jealous. Unable to fight her love, she suggests to Frébécourt that he and she elope. This denouement is averted by the lucky appearance of Sister Petronille, the girls' former schoolmistress, who is visiting Francine and over-

bears the conversation. She convinces the young wife of the error of her action, and Francine resolves to be faithful to her husband, while Frébécourt marries Denise. In the cast excellent performances were given by Mlle. Dallet as Francine, Mlle. D'Arcy as Denise, Mlle. Leriche as Sister Petronille, and M. Clerget as Frébécourt.

The feature of the revival of Posnard's *Charlotte Corday*, at the Français (Odéon), is Paul Monet's fine performance as Marat. It is one of this actor's best portrayals, and a wonderfully vivid picture. Mlle. Duday is not at her best in the name part. Silvain makes a most effective Danton. The other roles are capably played: the scenery is capital, and the stage-management admirable.

Le Follet, a one-act lyrical legend, by Pierre Barbier, with score by M. Lefèvre, was brought out at the Opéra Comique, May 1, with fair results. It is a fanciful tale of Brittany that is not without attractiveness. The music shows technical skill, but little originality. The evening was also notable for the reappearance of Mlle. Delna, who won a pronounced success in *Orphée*.

Emile Bergerat, author of *More Than Queen*, has written a comedy, *Le Capitaine Blomet*, that Antoine will produce.

M. Lemonnier will control two theatres this summer. Besides the Cluny, which he has reopened successfully with *Ferdinand le Noceur*, M. Lemonnier will resume the management of the République, in consequence of the brothers Millaud having abandoned their opera venture there. A *Celebrated Case* will be Lemonnier's first offering, May 8.

Zaza has been revived at the Vaudeville, and is proving specially attractive to the Exposition visitors.

Jean Bart has ended its run at the Porte-Saint-Martin, and Coquelin and his company are rehearsing *Cyrano de Bergerac*. The feature of this revival will be Mlle. Yahne's appearance as Roxane.

The Théâtre Marigny has reopened in a blaze of glory. The programme is one of the best in Paris. T. Nelson Downs has made an immense hit with his wonderful coin manipulations. Liane de Vries displays her beauty and sings; the Eight English Roses do a good dancing turn; the Agout Family score highly, and good acts are given by the D'Ostas, acrobats. Vincentina and Amand, skaters; Rose and Jack, musicians; Mlle. Chester and her trained dog. *Un Siècle de Grace*, a pretty operetta, closes the performance.

American performers are plentiful at the Casino de Paris. Burke and Andrus and their Donkey, the Brothers Deonzo, and Sadi Alfarabi all make hits. The rest of the bill, including the ballet *Cleopatra*, is pleasing.

Business has been enormous at the Olympia, with Fregoli as the drawing card. He is to take a month's rest and then resume his long engagement.

The four years' war between M. Colonne, the famous musical conductor, and Eugene, the concierge of his apartment in the Rue de Berlin, has ended in the complete rout of the concierge, horse, foot and dragoons. The history of the war, which has just been made public through the courts, runs thus: Five years ago, when M. Colonne moved into the apartment in the Rue de Berlin, the concierge was as tractable as most of his kind, and for a year his conduct was in no wise reprehensible. At the expiration of the year Madame Touchet, owner of the apartment, and up to that time a resident of it, moved elsewhere. It was then, according to M. Colonne's testimony, that the malevolent nature of the concierge asserted itself. Free from the watchful eye of his employer, the concierge tore away the mask of docility that he had assumed, and revealed himself to be a fiend in human form. And at the innocent heads of M. Colonne and his family the concierge's machinations were directed. In a hundred ways, M. Colonne says, the concierge caused annoyance and discomfort to his household. He refused to take M. Colonne's visitors up in the lift; he caused rebellion among M. Colonne's servants; he circulated scandalous stories about the family; he was insolent to all members of the household; in short, he left no stone unturned to show his malice. For four years, avers M. Colonne, he endured this persecution, that grew more virulent as time went by. Neither calmness nor resignation marked his endurance, for an active campaign against the concierge was ever in progress. M. Eugene was rebuked, expostulated with, and ordered to cease his practices, but in vain. Madame Touchet was repeatedly requested to discharge the concierge, and just as repeatedly she promised to discharge him; but the concierge remained. At last, determined not to be forced from the apartment, M. Colonne brought suit against Madame Touchet. The evidence as related above having been laid before the court, the expulsion of the concierge was ordered and 1,800 francs damages awarded to M. Colonne. Thus it is demonstrated that though the concierge may be superior to the rest of mankind, he is yet amenable to the law of the land. T. S. R.

JAMAICA.

War Fund Benefits—Amateurs in Drama and Concert—Notes.

(Special Correspondence of *The Mirror*.)

KINGSTON, May 5.

The military drama, *Neck or Nothing*, was put on for a second time at the Theatre Royal, May 1, in aid of the War Fund.

The Orpheus Society gave a performance at Port Maria April 19. Those who took part were Mrs. Spalding, Miss Walton and Messrs. McGill, Thresher and Perez. The farce, *Old Gooseberry*, concluded the entertainment. This also for the War Fund. The society gave another performance April 28 at the Park Lodge Hotel.

A concert in aid of the War Fund took place at the Town Hall, Richmond, April 17. The hall was prettily arranged for the occasion and the performance gave satisfaction.

The first of a series of costume concerts came off at the Court House, Sav-la-Mar, April 25. Miss Graham, Miss Kilburn, Miss Astwood and William Gooch were the principals. The attendance was fairly good.

The members of the Choral Union gave two successful concerts in the Court Room, Black River, April 25, 26. The first audience was large and the second fair. Miss McDermott was easily the star of the evening. Professor Perez gave several amusing numbers on the violin.

A patriotic concert was given at Mandeville, April 27. The Court House was crowded and the committee should be able to hand over to the War Fund a good sum.

Neck or Nothing was given April 24 at Montego Bay. The attendance was fair and the audience enjoyed the performance. This

company deserve great credit for the way in which they have worked to help swell the fund for the benefit of the war orphans.

The May Day concert of the Kingston Choral Union was held in the Collegiate Hall. Miss M. McDermott sang "Erani, oh, Come and Fly with Me," in a creditable manner. Professor Perez played "The Mocking Bird" on the violin and pleased his listeners. The chorus proved to be really the best item on the programme. Their rendering of "Honor to the Soldiers," from Gounod's *Faust*, was much appreciated. Aunt Jerusha's Mistake closed the evening's entertainment.

Mr. Schaefer, who is by far the best violinist that ever visited Jamaica, with his Classic Trio Club gave a very artistic concert at the Theatre Royal, May 3. It is really a treat for one to hear such music as Mr. Schaefer is able to produce. Mr. Schaefer has made great strides in local musical circles since his arrival here. The Trio Club is after his own heart and is always well attended by Jamaica's best people. In addition to the above, Mr. Schaefer soon will produce an opera at the Theatre Royal. An easy second to Mr. Schaefer was Captain Sweetman, whose voice is one of clearness and purity of tone. In the concert Mr. Schaefer was ably assisted by many society women of Kingston.

MONTGOMERY IRVING.

PUERTO RICO.

(Special Correspondence of *The Mirror*.)

PONCE, May 3.

An Italian Grand Opera company has given a series of performances at the Theatre La Perla the past week. The operas sung thus far have been *Il Trovatore*, *Lucia*, *Rigoletto* and *La Favorita*. From a musical standpoint the company's work is good rendition, but the acting, with the exception of that of Rosalia Chalin, the star, and Señor Solares, the baritone, is not satisfactory. In *Lucia* the company won its greatest success, and repeated the performance by request. Señor Solares' *Rigoletto* was most artistic. *Aida*, *Cavalleria Rusticana* and *Faust* are underlined for the company's second week.

LOUIS WEISBERG.

THE STANLEY FUNERAL.

When the mortal remains of the late Fredric Grosvenor Stanley were laid at rest in Graceland Cemetery, Chicago, last Tuesday afternoon, Willie Collier, the comedian, stood by the grave and read the burial service of the Episcopal Church. Through an unfortunate misunderstanding the rector of the church was not notified to be at the funeral, and it was found impossible to secure the services of another minister, so the cortège drove to the grave.

In the *Chicago Evening Journal* of Thursday, James O'Donnell Bennett paid the following tribute to the comedian and his dead friend:

There was a peculiar appropriateness in the selection, made necessary by a series of strange accidents, of Willie Collier to read the service over the grave of Fred Stanley. You might go through all the ranks of the profession of acting in America and not find a man whose life is more open to scrutiny or whose personality is more amiable and lofty than are the life and personalty of Willie Collier. To the genial virtues of loyalty and good-fellowship he adds cleanliness of life that is almost austere, and there was no shadow of incongruity in having this layman read the last offices for the dead.

I think the many, many hundreds of men who counted Fred Stanley as friend will share with me the feeling that it would have made our friend happy had he known that Mr. Collier was to be the one who should speak the last benediction and give the long half and farewell over his grave. The thought must have occurred to many who joined in the simple service that were all actors as good men as the kindly, straightforward gentleman who read the words of consolation, and were all ministers as brilliant as he, two professions would be greatly lifted in the esteem of men.

Mr. Stanley will be sadly missed at the theatre these many nights to come. His was a cheerful, pleasant, hearty way, and invariably it did one good just to chat with him for a few moments in passing. He was a good friend to all the player folk, advised them wisely in their business affairs, and the esteem in which they held him was touchingly illustrated in the closing days of his life, when men so much older than he, as Joseph Jefferson, showered his bed with fond and cheerful messages.

For years Mr. Stanley had been a happy and always welcome figure in the club and foyer life of the town and he had the rare distinction of being one of those men whom everybody knew and liked and who yet was never obtrusive.

It seems impossible that so vital and perading a presence is gone.

You remember what Omar says:

Yon rising moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for one in vain!

And when like her, oh Saki, you shall pass
Among the Guests Star-scatter'd on the Grass.
And in your joyous errand reach the spot
Where I made One—turn down an empty glass!

That, I think, is all our friend would ask of us who shall miss him so much.

MARY MANNING'S OPENING PLAY.

Mary Manning closed her season with Daniel Frohman's Stock company at Orange, N. J. She has secured the rights to the romantic play, *A Durward Ladie*, by Mrs. Ellen Arthur and Victor Mapes, with which she will probably open her season in Boston in the Fall. She has returned to her home in this city, and she and her husband, James K. Hackett, are preparing details necessary for the production, so as to get affairs in readiness before their vacation, which commences immediately after the close of Mr. Hackett's season in *The Pride of Jennico* at the Criterion Theatre. The period of *A Durward Ladie* is placed at the end of the last century, and the story deals with the emotional adventures of a beautiful Creole girl, who is brought from England to America to the ancestral home of her relatives.

SPRINGFIELD SUPERS STRIKE.

About forty "supers" engaged by Julian Marlowe's stage-manager to impersonate Stonewall Jackson's army in the performance of *Barbara Freitchie*, at the Court Square Theatre, Springfield, Mass., May 17, objected to being kept in the large dressing room under the stage: they wanted to see Miss Marlowe act. They were also dissatisfied with the bounty, 25 cents, and wanted to make it 50 cents. So they marched out in a body on strike, and General Jackson's serried ranks in the last act consisted of seven men. There was no bloodshed, and not all the clothes were shed, either, for the manager found some parts of his rebel uniforms missing when he counted up.

PROFESSIONAL DOINGS.



Nora Dunblane, whose portrait appears above, is a young actress of beauty and accomplishment, who has won prompt recognition and advancement by her undoubted talent, her great ambition and her love of hard work. Graduating a year ago from the American Academy of the Dramatic Arts, which she had entered after a European education, she made a hit during the season past as the maid, Leggett, in *The Cuckoo*. She is now engaged for the Summer season of *Hearts Are Trumps*, at McVicker's Theatre, Chicago.

G. A. Stryker, while playing in Jersey City last week, received a handsome gold charm set with diamonds from friends who saw his performance with Robert B. Mantell, in Newark, the week before. A short address referring to the excellent work that Mr. Stryker had done with Mr. Mantell preceded the presentation.

Harris and Parkinson's scenic production, *Lost in Egypt*, will open at Shamokin, Pa., on Sept. 1. O. L. Story has contracted to build the scenery.

Nellie Lindroth is spending a few weeks in Providence, R. I., visiting her brother.

Judge Gustam will produce a series of comedies at Livingston Manor, N. Y., during the Summer.

John R. Higgins has closed a season of thirty-one weeks with John D'Ormond and Agnes Fuller, and has joined William Richards' Stock company for a Summer season.

Mme. Emma Nevada and her sister, Mrs. Laura Icks, met for the first time in twenty-eight years, at Cleveland, O., last Thursday. The sisters were separated in childhood and had been unable to find each other.

The stage censors of Leipzig, Carlisle and Stuttgart, Germany, last week forbade the performance in those cities of Count Leo Tolstoi's *The Power of Darkness*, that was presented here, in part, last Tuesday by the students of the American Academy of the Dramatic Arts.

Henry Greenwall, who has leased the American Theatre for five years, arrived in town last week and is arranging for the opening of the house in the Autumn. His plans for the season are not yet definitely decided upon.

Whiting and Willis will send *At Gay Coney Island* through the South next season. They will also send a company through the Northwest in a new high-class comedy entitled *A Hindoo Hoodoo*. Both companies will open early in September.

Guelma L. Baker, one of the prima donna sopranos of the Castle Square Opera company, will leave next week for her home in California, where she will spend the Summer.

The success of the Olympia Opera company, at Athletic Park, New Orleans, has been so pronounced that a balcony to accommodate 900 persons will be erected,

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The Beautiful Stallion, "Black Dan."

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The Laughable Opium Den Scene.

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BROOKLYN AMUSEMENTS.

SATURDAY, May 19.
The torrid heat of Monday and Tuesday dealt a finishing blow to the waning season that the contrasting coolness throughout the remainder of the week was powerless to overcome.

For the second week of his tenancy at the Montauk Manager Henry W. Savage divided the time evenly between The Mikado and Patience. Both of these works have been heard so frequently on this same stage during the past three summer seasons, as well as by less meritorious casts in houses of cheaper grade, that it is not to be wondered at that business was not as good as may be expected for the ensuing week, when Martha and Rigoletto will be sung.

The City of New York was Manager Harry C. Kennedy's final exhibit at the Bijou, which was to have remained open until May 26, but had a week of time quickly lopped off when the mercury began its upward climb the first of the current week. The seventh season of the Bijou began on Saturday, Sept. 2, and during the thirty-seven weeks clapping Chauncey Olcott, Joseph Murphy, Thomas E. Shean, Annie Teamans, also Williams and Walker have been featured, one engagement has covered a fortnight, and three return dates were given: thirty-seven different plays being seen in this order: Devil's Island, The Cherry Pickers, An Easy Mark, The Sporting Duchess, Two Little Virgins, Shore Acres, Hearts of Oak, Through the Breakers, The Policy Players, Eight Bells, Zorah, The Man-o'-War's Man, Dr. Jekyll and Mr. Hyde, The Slaves of Sin, Sidney Carton, A Romance of Athlone (two weeks), The Gunner's Mate, A Trip to Coontown, The Queen of Chinatown, A Female Drummer, The King of Rogues, The Kerry Gow, The Sham Rhue, In Old Kentucky, The King of the Opium Ring, The Great Train Robbery, Mistakes Will Happen, The Dairy Farm, A Guilty Mother, Why Smith Left Home, Across the Pacific, The Police Players (return), In Old Kentucky (return), Uncle Tom's Cabin, On the Stroke of Twelve, The Bowery After Dark, A Young Wife, Shore Acres (return), Yon Yonson, and The City of New York.

Hyde and Behman's olio for the last week but one of the season had Minnie Solingen in a condensed version of In Paradise. This actress is too gifted to identify herself with such a vehicle, which fails to present her in as attractive guise as other mediums that she has used on this stage have done. Sam Ryan and Tom Lewis in their admirable bit of foolery recall the best efforts of such old timers as Birch and Backus, or Barry and Fay. Camille D'Arville's brilliant vocalization was effective in selections of wide range. Josephine Gassman and those two pickaninnies of hers that conquer on first sight repeated their usual hit. Henri French, whose act is one of the most pleasing in the vaudevilles, got his full quota of applause, while other turns were contributed by Leo and Chapman, Richard Pitot, Heming Sisters, and Chevriell. Manager Henry W. Behman will ring down the curtain on his final week with that big collection of headliners known as The Behman Show, the profits of which, since last September, are said to be well toward \$100,000.

At the Gayety this borrough was afforded its first opportunity to judge the much discussed Sapho. Faney Le Grand was in the capable hands of Alberta Gallatin, and the rest of the cast, as well as the entire production, bore very favorable comparison with the Wallack representation. The season here, which closes with a testimonial benefit to Manager Bennett Wilson on Sunday night, began on Saturday, Sept. 2, and during its thirty-seven weeks' record George Monroe, Andrew Mack, Emma and Johnnie Ray, William Barry, Rose Melville, Ward and Yokes, David Higgins and Julia Waldron have been starred. Two minstrel troupes were seen, four weeks were devoted to vaudeville, and two different bookings were offered in this rotation: Mrs. B. O'Shaughnessy, Under the Red Roof, A Grip of Steel, The White Heather, Courted into Court, A Wise Guy, The Village Postmaster, A High-Toned Burglar, The Last of the Rohans, McIntyre and Heath's Comedians, A Hot Old Time, The Rising Generation, Robert Fulgora's European-American Stars, Secret Service, Sperha, Sir Hopkins, A Stranger in A Strange Land, Hyde's Comedians, The Floor Walkers, W. H. West's Minstrels, The Behman Show, Flanagan's Ball, At Piney Ridge, Last of the Rohans (return), Dodge's Trip to New York, Primrose and Dockstader's Minstrels, A Wise Guy (return), King of the Opium Ring, Shenandoah, By the Sad Sea Waves, The Gunner's Mate, A Female Drummer, A Stranger in New York, McFadden's Row of Flats, Man's Enemy, Across the Pacific, and Sapho.

Al. Reeves' Show is followed at the Star by The Indian Maidens. The Excess is likely to keep open until June 2—Vidon Benedict's auction of Quo Vadis at the Academy of Music has won general commendation from the local press, and enters on its second week with grati-

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References: Theatre Managers of Chicago,

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McGrath, Charles A.

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Wright, Leo W.

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fying prospects.—Business-Manager Edwin C. Mason, of the Bijou Theatre, has a testimonial benefit scheduled at that house for Decoration Day.—The new Orpheum is taking shape rapidly, the facade being already up beyond its second story, giving promise of making a striking effect from an architectural point of view.—Slater's Marine Band gives its first concert for this season at Brighton Beach on the afternoon and evening of Decoration Day.—The music begins at Manhattan on June 16, and the amusement season in the Pavilion at that resort on June 23, starting off with The Runaway Girl. SCHENCK COOPER.

ENGAGEMENTS.

Frank J. Wilstach, by Liebler and Company, for next season.

Frank Mostyn Kelly, for the role of Dick Leonard, the detective, in Caught in the Web.

Della Clarke, as Clara Hinzelman, in At the White Horse Tavern.

Charlotte Deane, to play a special engagement with Thomas McGrane and Lucius Henderson at the Academy of Music, Montreal.

Sam Fisher, who for many years has been a feature of the Byrne Brothers' S. Bellis, will again be seen with that attraction.

Lillie Hall and Charles Burrell, for Slaves of the Orient.

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Warren

as

AUNT MELINDA.

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Virginia Calhoun is a vivacious, sympathetic, and interesting actress. *New York Times*: Virginia Calhoun, who enacted the heroine, has an agreeable voice and manner and exhibited vivacity and intelligence.—*New York Evening Post*.

THE ACTORS' FUND.

NINETEENTH ANNUAL MEETING.

Statistics and Condition of the Great Charity of the Profession—Reports for the Year— Officers Elected—A Movement to Establish an Actors' Home—Addresses by the Pres- ident and Others.

The nineteenth annual meeting of the Actors' Fund of America was held at the Madison Square Theatre, in this city, last Tuesday morning, May 15. The attendance, although representative, was not so large as had been expected, especially in view of the fact that the date of the meeting had been changed from June to May, in hope to secure a larger attendance. President Louis Aldrich occupied the chair. With him on the stage were Antonio Pastor, second vice-president; Edwin Knowles, secretary; Andrew A. McCormick, treasurer; A. M. Palmer, De Wolf Hopper, Roland Reed, Augustus Pitou, Harrison Grey Fiske, and Marshal P. Wilder.

The meeting being called to order, Assistant Secretary Bernard A. Reinold read the minutes of the eighteenth annual meeting, held on June 6, 1899, which were approved. Secretary Edwin Knowles then read his annual report, which follows:

Secretary's Annual Report.

DISBURSEMENTS FROM JUNE 6, 1899, TO MAY 1, 1900.

Total expenditure, as per requisition	\$31,200.41
Paid for relief, burials, medicines, physicians' expenses, care of and alteration in the Actors' Fund Plot, headstones, etc.	\$23,840.55
Salaries	3,849.00
Auditing accounts	100.00
Rent	1,650.00
Printing	100.73
Benefit expenses	744.94
General expenses, including postage, telephone service, telegrams, office sundries, etc.	915.17
Total	\$31,200.41

RECEIPTS FROM JUNE 6, 1899, TO MAY 1, 1900.

Balance from last account	\$55.16
Membership dues	1,898.00
Unused appropriations	668.29
Life memberships	1,148.00
Ten-cent tax	270.30
Theatrical license appropriation	16,352.24
Interest	6,703.81
Money returned	136.00
Benefit account	11,394.38
Donations	567.00
Telephone collections	55
Bequests	500.00
Total	\$39,493.71
Paid to treasurer	39,428.55

Balance cash on hand, May 2, 1900... \$65.16

Treasurer Andrew A. McCormick submitted the following annual report:

Treasurer's Annual Report.

June 6, 1899.—Cash balance on hand.

Membership dues	\$18,978.29
Unused appropriations	\$1,688.00
Life membership	1,148.00
Ten-cent tax	270.30
New York city appropriation	16,352.24
Interest on investments	6,703.81
Aldrich percentage plan	240.26
Money returned	136.00

Broadway Theatre, New York, gross	\$4,500.50
McVicker's Theatre, Chicago, gross	2,468.97
Boston Theatre, Boston, net	1,530.32
New York Theatre (vaudeville), net	1,172.17
Montauk Theatre, Brooklyn, net	459.50
Boston (vaudeville)	447.14
St. Paul	312.25
Minneapolis	253.25

Bequests: Susan Walsh	500.00
Donations:	
Agnes Ethel	\$500.00
Elsie	20.00
Others	47.00

Telephone collections	.55
Total collections received from Secretary	\$39,428.55

Bank charges	.32
Sale of U. S. bonds	60,662.50

Bank charges per bank book	\$1.70
Expenditures: June 6, 1899, to May 1, 1900, through Secretary	31,200.41

Cash balance on hand	107,867.55
\$139,069.66	

Cash on deposit:	
City Trust Co. on certificate	\$80,662.50
City Trust Co.	13,749.92
Bank of Metropolis	4,687.54
U. S. Trust Co.	6,767.59

Respectfully submitted,	
ANDREW A. McCORMICK, Treasurer.	

Audited with the books and vouchers of the Fund and found correct. The certificate of the City Trust Co., \$80,662.50, and bonds and mortgages of \$85,000, are in safe deposit box at Garfield Safe Deposit Co. ready to be turned over to the new treasurer to-morrow.

SIDNEY P. WARD, Auditor.

May 14, 1900.

These documents, having been heard and placed on file, President Louis Aldrich read his annual report, as follows:

President's Annual Report.

LADIES AND GENTLEMEN, MEMBERS OF THE ACTORS' FUND OF AMERICA:—For the third time the honorable duty of presenting an annual report, with recommendations for the future, is assigned to me. You have listened to our Secretary's and Treasurer's reports and, in making deductions therefrom, you should remember that the change made in our by-laws brings our annual meeting in May, instead of in June, as in previous years. Therefore all official reports are for eleven months and though in figures the amounts expended for charity may not appear so large, the average is about the same as last year—in fact, they are some what greater.

Actors' Fund Presidents' reports cannot be repetitions in some things that are unpleasant to contemplate. For, while the Fund keeps

steadily on, caring for the indigent sick, burying the dead, as well as providing for the destitute or the helpless of all connected with the giving of dramatic, operatic or vaudeville amusement in America, yet there still exists the same inex-usable neglect or rather lack of interest among many who should be the first to assist an association which is without question the best ever organized for systematized relief of the unfortunate ones in the theatrical profession in this or any other English-speaking country.

MEMBERSHIP.

Two years ago I reported that, by personally communicating with those who should be interested in the Actors' Fund, I had been able to add 30 life members to our list and 480 to our annual membership. Six weeks ago I desired it well to make another effort on the same lines as regards life membership. So I addressed 250 professionals who, being prosperous, could, if so minded, contribute in this way and show a practical interest in our work.

I have received 24 favorable responses up to date. This is a somewhat discouraging proportion. Still it adds 24 to the list of life members which, with the 39 obtained by my previous effort, has put \$3,150 in our treasury. Therefore, far from being discouraged, I shall keep at this idea, for I know my profession's good natured ways too well to think that any can be offended by these persistent reminders of their duty to the Actors' Fund of America. We have now 836 annual members, with dues paid to July 1, 1900, and we have 140 life members.

THEATRICAL LICENSE APPROPRIATION.

For several years it has been customary to present the unpleasant facts first as a sort of curtain-raiser, and I shall adhere to that plan to-day. The semi-official announcement that hereafter we are not to receive our share of the theatrical license money collected by the City of New York is a most serious menace to our future. Last year we received \$14,975 as our fairly just share, but we got only \$5,508.96 this year, with the intimation that we are to receive nothing hereafter, the amount paid us now being simply a concession by the city authorities to the extreme worthiness of the Actors' Fund char-

acter.

And the percentage plan, by which managers and actors would insist that all outside benefits should pay a small share of their receipts to the Fund, and which I confidently hoped would solve the problem of the procurement of a constant, steady revenue for us, has amounted to but \$290.53.

In these well considered expedients for carrying on our work successfully, our profession exhibits the same lack of persistence, the same tiring of things that are old, with a craving for new ideas that seem necessary to please in the pursuance of their business of giving amusement. Fortunately your trustees can show better financial results for Actors' Fund regular benefits than for many years past.

BENEFITS.

The number of our benefits was nine, and their gross and net receipts are as follows: Boston Theatre, Boston, Oct. 20, 1899: Gross receipts, \$2,163.50; net receipts, \$1,530.32. McVicker's Theatre, Chicago, Nov. 9, 1899: Gross receipts, \$2,898.37; net, \$2,468.97. Broadway Theatre, New York city, Nov. 16, 1899: Gross, \$4,509.50; net, \$3,987.13. Metropolitan Opera House, St. Paul, Nov. 23, 1899: Gross and net, \$213.25. Metropolitan Opera House, Minneapolis, Nov. 30, 1899: Gross and net, \$223.25. New York Theatre, vaudeville benefit, Feb. 27, 1900: Gross, \$2,147; net, \$1,158.17. Montauk Theatre, Brooklyn, March 30, 1900: Gross, \$719.81; net, \$459.50. Boston Theatre, vaudeville benefit, April 15, 1900: Gross, \$848.50; net, \$447.14. And a benefit by lady and gentlemen amateurs at the New Mobile Theatre, Mobile, gave us \$309.25. The total net showing for nine benefits being \$10,926.98, compared with last year when we received but \$4,516.15 from regular benefits, is gratifying, representing a gain of \$6,410.83 in cash from this source over the net amount of last year. Good!

Still, in order to make up the deficit created by the loss of the theatrical license money, we must do better. And we certainly shall if our profession would but remember that true charity begins at home. Actors and actresses unhesitatingly volunteer for benefits too numerous to mention, some of which are for excellent purposes, while many have no claim whatever upon the services and the generosity of our profession. And strange as it may appear, our own great charity has difficulty at times in obtaining suitable volunteers for Actors' Fund benefits.

Our managers constantly give their theatres free of expense, lighted and heated, besides being called upon to present private boxes without number to be sold for the benefit of all kinds of people and societies, many of them worthy, but some not entitled to consideration, and who show no reciprocity on the occasions of our benefits. Without for an instant wishing that we should appear selfish, I must urge that we should discriminate, and give something like a first thought to the Actors' Fund.

BELIEF.

Since June 1, there have been 717 applications for aid of various kinds, of which number 681 were favorably acted upon. Of these applications granted 370 were actors and actresses of the dramatic or operatic stage, 156 actors and actresses of the variety stage, 32 managers, agents and treasurers; 30 chorus and ballet: 16 minstrels; 22 circus performers; 23 stage carpenters, property men, etc.; 3 stage-managers; 1 dramatic agent; 11 musicians; 3 scenic artists; 5 costumers; 7 premier danseuses; 1 elocutionist, and 1 chief usher. Of these 525 were given outside pecuniary relief and 156 were hospital cases; 19,754 in the total number of days paid for various hospitals and institutions, while 9,603 days' relief were given outside of such sanitaria; 627 prescriptions were filled and furnished in New York city alone, at the Actors' Fund drug store.

"But the bill failed to receive the approval of the Governor. Less than two years ago a similar bill was passed and we were assured of the Governor's signature, but under the charter of Greater New York all financial measures must receive the sanction of the Mayor of the city. This bill being passed at the end of the session, the Mayor, upon its receipt, simply pocketed it without approval, which again defeated the mandatory legislation that we felt we were entitled to. In justice to Mayor Van Wyck, however, I must say it was because of no prejudice against the Fund that he did this. It was simply because he was a believer in home rule in all measures concerning the collection and disbursement of taxes in the city, for in an interview His Honor informed me that he regarded the Fund as one of the best administered of all the charities here, doing its work so economically yet so quickly and generously as to be worthy of emulation by all interested in charitable work. That the Board of Apportionment agreed with this estimate of the Fund is best shown by the fact that they voted us last year the largest sum it has ever been our good fortune to receive, \$14,975.

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"We now come to the present year, when it would seem that our troubles about this money have opened afresh. Comptroller Coler has expressed his view that this and similar money should not be distributed as explained, his point being that there are many associations that receive portions

ury, but which would put the greater share of the accruing solid results elsewhere.

Let me express, not for myself alone, but for the few who, as officers of this Fund, have given their time, money, and labor to the good cause, until they have grown old in faithful service, our hearty congratulations, and assure you that we are most anxious to have the popular and younger people of our guild take hold in this work, not only as life members but as officers and trustees of this board.

And let us hope that they will steer this grand ship of theatrical charity so well that in the years to come, when we have passed away, the blessings of this institution may be a source of pride to all who respect the true dignity of our calling, that the strong, well and prosperous can unite with the weak, suffering and unfortunate in voicing the heartfelt words that I have so often heard at the bedside of the sick or at the graves of our destitute dead. "God bless the Actors' Fund."

Hearty applause greeted President Aldrich's report, and his reading was interrupted frequently by demonstrations of approval. The President, resuming the chair, called for the report of the Nominating Committee, of which Ralph Delmore was chairman. Mr. Delmore said:

REPORT OF NOMINATING COMMITTEE.

MR. PRESIDENT AND MEMBERS OF THE FUND.—We present for your consideration to-day almost the same ticket that you voted last year, with but three exceptions. The reasons for those I will explain later. The first officer on the ticket, that of President, was unanimously accorded to Louis Aldrich. There was no discussion, no debate, not a dissenting voice suggested a possibility of any other candidate for that office. It is not my intention to eulogize Mr. Aldrich, nor in fact any name on the ticket that we present to you to-day, but I can't resist the temptation to-day to say that I think that was a bully choice. In this I am voicing the sentiments of the entire Nominating Committee, which, as their chairman, I have the honor to represent.

For Vice-President we present again John Drew, who needs no introduction from me. For Second Vice-President, Antonio Pastor—Our Tony. How can you beat him? For the office of Treasurer, so long and so ably filled by Mr. McCormick, William Harris, of the firm of Rich and Harris, is our choice. It is no reflection on Mr. McCormick that his name does not appear again, in fact it was at his suggestion that some one more closely identified with the theatrical profession be selected. Mr. McCormick having succeeded from its ranks is now interested in business pursuits which claim most of that time that he would be very glad to devote to the labors of the Fund. For Secretary we again present Edward Knowles, who has very graciously consented to accept.

Now for the Trustees. There are two vacancies, the first, or one rather, of which we have filled with the name of Daniel Frohman. Mr. Frohman is no stranger to the Fund, having filled other offices in years past. Next we present James K. Hackett, who makes his debut as a candidate for a like office. Mr. Hackett, if elected, will be the junior member of the Fund—the board rather—and I think he will bring with him a very copious supply of grand new blood which will appeal very strongly to the youngest and the eldest alike.

Before I conclude, a few words about the retiring trustees. Mr. Cotter, who formerly served on the board, is, as nearly as we could learn, at present on the Pacific Coast. Communication with him was almost impossible. Harrison Grey Fiske, who has served us in so many capacities since the birth of the Fund, also retires. In doing so he sent me a letter which I shall, with your permission, proceed to read:

DRAMATIC MIRROR, NEW YORK, April 28, 1900.

Ralph Delmore, Esq., Chairman of Nominating Committee, Actors' Fund of America:

DEAR SIR.—On Tuesday last Messrs. Hackett and Dixey, of your committee, called and tendered me a renomination as trustee of the Actors' Fund. While appreciating the honor implied by this tender, and while hesitating to sever connection with the Fund's administration that began soon after the institution was established, nevertheless I am obliged to decline it for several reasons. Chief among these is lack of time, owing to the constant increase of professional and business duties to devote to a share in the details of the Fund's work. I believe that the responsibilities of office in a charitable organization should be undertaken only when the incumbent is in a position to fulfill them adequately. It was in 1884 that my association with the Board of Trustees began, and except for a brief interval it has continued ever since, a long enough term of service. I am sure you will agree, to have earned the right of retirement. I need not say that it shall be my privilege and pleasure at all times to do whatever lies in my power for the Fund, and I hope that in an unofficial capacity I shall find means to be of use. Please accept my thanks for the courtesy shown me by your committee, and believe me,

Yours sincerely,
HARRISON GREY FISKE.

And now in conclusion, ladies and gentlemen, let me urge you to indorse the selection of the Nominating Committee with a good hearty vote.

The President appointed Joseph Keefe as judge of election, and Frazer Coulter, J. H. Magonigle, J. J. Spies, and Adolph Jackson as tellers.

Mr. Keefe took the chair and, upon motion of Mark Price, Secretary Edwin Knowles cast one ballot for the office of president, making unanimous the re-election of Louis Aldrich. In response to loud applause, Mr. Aldrich said:

I have done so much talking that I think I should be excused. The great fault of this Fund, I believe, is that we back numbers talk too much. Perhaps I am one of them. But I assure you if I am a back number that the pages of the volume are filled with earnest endeavor unselfishly to do something for a profession that in my boyhood days was so good to me, and the covers of the volume, however old and battered and torn, are still made of honest endeavor and perhaps a selfishness of purpose to feel that I, as a brother actor, have done something worthy of my profession. If I have had any other motive in my heart I assure you I have not discovered it. I have tried to find out what I am here for, for I believe that I do give a good deal of my time to this institution. The President who retired before me gave a good deal of his time, and I often said then of him as I say now, that had he served his own selfish business interests as faithfully as he served this charity, he perhaps would have been in a much better position in the world in other ways.

For myself, I want no plumes, and I assure you that I fully intended to retire from this position. Somehow or other Caesar declined the crown and kept declining it and was almost inclined to take it. But I came here to-day with the express idea that if some gentleman thought that some man, old man or young man or any kind of man, would come into this President's office and do the work faithfully I would be only too glad to step out. I thank you sincerely. I take pleasure in introducing Mr. Palmer. In explanation of which Mark Price last year instructed us to get up an entertainment. Well, we haven't done it, but I assure you that this gentleman as Committee of Arrangements endeavored to get Governor Roosevelt and almost succeeded. I believe he had fished up our Ex-Speaker Tom Reed and others, but at the last minute they disappointed us and therefore Mr. Palmer has consented, at our earnest request, to say a few words, and I think he himself will be an entertainment.

Mr. Palmer then read the following address:

A. M. Palmer's Address.

MR. PRESIDENT.—You were kind enough to ask me the other day to say something at this meeting, and fearing if I trusted to the inspiration

of the moment that I might be too discursive, I have written out a few words which, with your permission, I will read.

Let me say, in the first place, that I regret deeply our inability to continue our old custom of having an afternoon meeting on this anniversary day of our association with music, and with speeches by distinguished men outside our calling. They were inspiring occasions—those, and they did much to make our Actors' Fund work better known to the outside world, and to strengthen its hold upon the public. Publicity and influential advocacy are what every worthy cause wants, and the Actors' Fund does not get enough of either. Our work is done in such a quiet, unostentatious way, there is so little advocacy of it on the part of the press generally, or of influential persons outside the professional ranks that even half of those engaged in acting or in management throughout this country do not seem to know what is being done by our

indeed, were it not for our faithful friend and ally, THE DRAMATIC MIRROR, which has been for seventeen years, through good report and evil report, our earnest and steadfast advocate. I doubt whether any considerable part of the dramatic profession even would know much about us. And perhaps they could not be blamed if they did not. The prime essential of success in almost any honest undertaking is publicity. People must know what it is they are to contribute to, or to use, if they are to be won over to it. The shibboleth of the showman is "Advertise, Advertise, Advertise." So the watchword of those who have to exploit a great charity should be "Publicity, Publicity, Publicity." Therefore I am sorry to note that our public exercises have lapsed without any apparent hope of their being resurrected.

I have noticed lately a printed discussion in regard to our affairs in which it was stated, as though the writer had made a new discovery, that there is great need of the introduction of "new blood" into the administration of the Actors' Fund association. If the writer had been as familiar with our history, as he ought to have been before volunteering his advice, he would have known that there has been no time during the past fifteen years in which the active spirits of the Fund have not been earnestly seeking to introduce new blood into its management. If one scans the lists of our directors and officers during the whole period of our existence he will see that most of the prominent actors and managers have had at one time or another a place therein. A few of the names, it is true, appear continuously while many appear for only short periods. The reason for this is apparent. The few have had an abiding interest in the Fund's aims and objects. To carry out these they have been willing to devote much of their time and much of their money. The others, while interested and willing to help as far as was easily within their power, have been unable to spare the time, or perhaps have not had the inclination for active work in the Fund's behalf. It is a part of the history of the association, well known to all who are acquainted with its workings, that those of us who have been kept in its management by your partiality for so many years, have been ever seeking to ally with us new elements of influence and strength, profoundly conscious as we have always been of our inability to bring this great charity to the position of independence it ought to occupy. But our efforts in this direction have, in many painful instances, met with absolute failure.

Augustin Daly, who stood so long in a commanding position in American stage affairs and whose death every true lover of all that is exalted and noble in dramatic art most deeply deplores, was, upon more than one occasion, elected to a trusteeship, but always declined to serve. I believe in the last year of his life he had consented to join us, but it was, alas, too late. Mr. Wallack, though he consented to lend his name to us for one year, attended but one meeting of our board. Only a year ago the successful Mr. Keith, representative of a new development in theatrical affairs, was made a member of our board, but would only accept upon the understanding that he was not to be present at any of our meetings. I could mention numerous instances of the same nature to show you that if new men have not been introduced oftener into the management of the Fund it is because there were none to be found ready and willing to enter into it. And, after all, the blood that is simply new is not what we want. We want blood that is warm and strong, flowing through hearts that are full of sympathy and love for the great cause in which we are engaged. It may be said, once for all, that there never has been a time, and I believe there never will be a time, when these old workers in the Fund, many of whom have to-day wisely re-elected, have not been and will not be willing to lay down their offices and their work if newer and better and abler men can be found to take them up. Under such conditions "new blood" will have its chance, and it is only under these conditions it ought to have its chance.

It is an old cry that the Actors' Fund officers are working for "glory," and I find it repeated in the newspaper discussion which I am considering. I look around among my colleagues here present and vainly try to discover and discern the halo hovering above their heads. It is not there, and it never will be, although most of them are veterans in our service. If glory is the object for which they have been working through all these long years, surely their lives have been failures. I think there is none of us who is not willing to stand up with his fellows and say that we have had many kicks, many cruel and annoying criticisms, but very little credit and absolutely no glory. If I should say that we do not now and then crave recognition for our work I should be telling an untruth. It would be equally untrue if I should intimate that from the great body of the active, interested members of the association we had not got steadfast support and kind appreciation.

The cruel things that are sometimes said emanate, for the most part, from those people who have never taken the trouble to enroll themselves in the membership of our Fund, and the cruelest and meanest thing they can utter is that which they seem most ready to utter—namely, that our President and our officers are merely seeking, in all they do for the poor people of our profession, to get advertisement and glory for themselves. Never was there a greater slander! Never was there a more viperous lie! The truth is that to the faithful and loyal worker in a cause like ours there comes a glory which rises far above all considerations of esteem, or praise, or public or private recognition on the part of others. It is the glory which such a one has within himself. It is the satisfying reflection that, as he has passed along through life he has been able to live sometimes outside of self, to do something to ease the burdens of the poor, to smooth the pillow of the sick and to make lighter even the shadowy pathway to death. And if, to him, there never comes even a whispered "Thank you" from the objects of his care not a word of appreciation from the lookers on, it affects him not, for there is still left an inward satisfaction, a glory and an exultation of thought over the good he has accomplished, which is to him a possession far richer than any amount of public praise.

Such is the glory that these good and true men of this Actors' Fund, whom I see around me, possess to-day, and, no matter what the malicious and the envious may say, such and such only is the glory they covet.

When the applause that greeted Mr. Palmer's address had subsided, Edwin Knowles spoke, as follows:

MR. KNOWLES ON AN ACTOR'S HOME.

MR. PRESIDENT AND MEMBERS OF THE ACTORS' FUND.—I wish to say that I quite agree with our worthy President in the suggestion he has made in his speech or report regarding the establishment of a home for actors. But I would go further. I believe that we should establish first a house here in the city of New York. We have something like \$200,000 in our treasury. We know as members, some of us, of another order that in the purchase of property for our home we can realize some \$10,000 above the purchase price at this time. So can we in the purchase

of a house for the Actors' Fund, showing to the world that we have something tangible. The money in our treasury is known only to ourselves, but if we got a house, something that we could point out as belonging to us in the city of New York it would be an incentive to many to give us money and help us in our worthy cause. We have built a monument for our dead. Let us build one for the living—something that will stand hereafter. I believe that of the moneys we have now in the treasury a certain portion should be set aside, and that this association, you members, should instruct and demand of your trustees the purchase of a house somewhere here in New York city, a house which we could go to, where you could go to, where all could go to and not feel as we do now, that we are going into a house rented, but a house, a property that would belong to us individually. I trust you will look at it as I do.

The President announced that general business was in order while the tellers of election were counting the ballots, and Mrs. Sol Smith said:

ATTENDANCE AT MEETINGS.

It gives me a great deal of pain to see these meetings so badly attended, and I do not really think it is the fault of the members. I think they would like to come, but I don't think they are aware of it. They were not aware of this change. I think that postal cards should be sent. I know a number of people who wanted to come to this meeting, and they are not here. I can account for it only by presuming that they didn't know of it.

The President, replying to Mrs. Smith, said that the meetings were advertised in the dramatic papers, that every theatre, every association, the Professional Woman's League, the Actors' Society, the Elks, were all notified by card, that every dramatic agent had a card posted, and every life member had a special notice. It would be almost impossible to reach all the members, but every means was taken to bring out the members.

"Aunt" Louisa Eldridge called attention to the presence of Roland Reed, "As he has been saved to us from the jaws of death almost," she said. "I wish you would let him speak to us."

Mr. Reed replied: "My dear 'Aunt' Louisa Eldridge, I am delighted that you got me up here. I am only sorry that you can't speak for me. I have left most of my extemporeous efforts at St. Luke's Hospital. I indulged in a sewing bee there for almost three months. I assure you I am glad to be back in the profession in which I was born, and in which I shall die. No one so appreciates the kind words that came to me while I thought that I might not live. I assure you I will do everything in my power in the future to warrant them, and the friendship and the lovely feeling that was extended to me when I was partly on the divide."

The Actors' Home Again.

Mr. Palmer offered the following resolution, which was seconded by Richard J. Dillon, and unanimously adopted:

RESOLVED, That it is the sense of this meeting that the trustees should seriously take into consideration the subject of an actors' home or sanatorium during the ensuing year, as has been recommended by the President in his annual report.

The President said: "I hope the humble suggestions made may be put in some tangible form, that you may get a home that you can visit, and we shall have something tangible to show—not by public advertising or ostentatious advertising, but a monument to show—that is, an actors' home. And more than that, if you can ever emulate the work of that great man, Edwin Forrest, in Philadelphia, we shall have something not perhaps so grand, but that will be more far reaching, that will give employment to some who can no longer act. I should like to see some of the ladies employed there. They are all honest and want to make a living, and I think we can find them employment, and I shall be most happy if this board could carry it out."

Mr. Knowles called for remarks by Second Vice-President Antonio Pastor, who said:

LADIES AND GENTLEMEN: I didn't come here to-day expecting to be called upon, and I think that it is a little sort of revenge that Brother Knowles has put upon me, knowing very well that, following such grand addresses as you have heard to-day, it will be impossible for me to say anything more than has already been said. All I can say is that I am devoted to the Actors' Fund, and have been for a number of years. At any time that I can do anything for them I shall be always happy to do it.

The Election of Officers.

The result of the election was then made known. The full number of votes cast was 84. Mr. Aldrich's re-election was unanimous. The count otherwise follows: John Drew, 81; Antonio Pastor, 83; William Harris, 80; Edwin Knowles, 82; William H. Crane, 83; Daniel Frohman, 83; F. F. Mackay, 74; William A. Brady, 72; Eugene Tompkins, 83; Francis Wilson, 82; De Wolf Hopper, 83; James K. Hackett, 83; Charles Frohman, 2; Earle S. King, 2; J. J. Spies, 1; Roland Reed, 1.

The ticket elected was as follows: Louis Aldrich, president; John Drew, first vice-president; Antonio Pastor, second vice-president; William Harris, treasurer; Edwin Knowles, Secretary. Trustees to serve two years: William H. Crane, Daniel Frohman, F. F. Mackay, William A. Brady, Eugene Tompkins, Francis Wilson, De Wolf Hopper, James K. Hackett.

MOTIONS OF GRATITUDE.

De Wolf Hopper then said: "Mr. President and Ladies and Gentlemen: I never was more absolutely surprised in my life. Thank you very much. I simply arose to indulge in the formality of the moment that I might suggest a vote of thanks to Charles Frohman for giving us this theatre. I wish that I could think of something more emotional or exciting. May I suggest that we tender a vote of thanks to Mr. Frohman for his offer of this theatre?" Seconded by Frank Mordaunt, the motion was adopted.

Howard Kyle said: "My sentiment is that there should be a motion made that in the sense of this meeting every one as an actor echoes the sentiment so beautifully expressed by Mr. Palmer regarding the unselfishness and the lack of self aggrandizement that may be said to characterize the members of the Board of Trustees. And I feel now, and I will make the motion, that the retiring officers, Mr. Fiske, Mr. McCormick, and Mr. Cotter, receive a vote of appreciation from the members of the Fund for their zeal and unselfish and distinguished service to the Actors' Fund of America." Seconded by Mrs. Mordaunt, the motion was adopted.

The members present at the meeting were Louis Aldrich, James Allen, James J. Armstrong, Gus Bothner, H. B. Bradley, W. L. Branscombe, Theodore Bromley, James L. Carhart, Verner Clarges, W. J. Constatine, George Conway, Frazer Coulter, A. W. Cross, James F. Crossen, Frank L. Davis, Ralph Delmore, George W. Denham, Richard J. Dillon, J.

Gordon Emmons, Harrison Grey Fiske, Norman Gumber, George P. Goodale, William N. Griffith, James K. Hackett, Robert T. Hayes, Charles R. Hanford, Cuyler Hastings, Carl A. Haswin, De Wolf Hopper, Charles H. Hoyt, Adolph Jackson, Walter C. Jordan, Joseph P. Keefe, Earle C. King, Edwin Knowles, Howard Kyle, Jacob Litt, Damon Lyon, Andrew A. McCormick, Joseph L. McDonald, Thomas McGrath, J. H. Magonigle, Dan Mason, John Matthews, Lewis Mitchell, Frank Mordaunt, Marcus Moriarty, Edward Murphy, Edward F. Nagle, A. M. Palmer, Antonio Pastor, Augustus Piteau, Charles E. Power, Mark Price, Roland Reed, Bernard A. Reinold, Frank Roberts, William F. Ryan, George Samuels, Frank W. Sunger, J. J. Spies, Carl St. Aubyn, Gustave Stryker, George Taggart, David Torrence, Lawrence F. Walker, Marshall P. Wilder, Mary E. Barker, Vivian Bernard, Kate Clark, Matilda Cottrelly, Gertrude Davies, Juliet Durand, Mrs. Louisa Eldridge, Ada Gilmer, Para Goldthwaite, Mrs. William N. Griffith, Isabel Sims Hoyt, Nellie Maskell, Emily Maynard, Louise Muldener, Rosa Rand, Mrs. Sol Smith, and Millie Thorne.

ENGAGEMENTS.

The following have signed with James R. Wait for the season of 1900-1901: Gilbert Ely, George Arvine, Harry Fenwick, George Martin, H. W. Alexander, George H. Summers, Frank Roberts, Joseph Hemp, R. R. Simmonds, Belle Stevenson, Anna L. Bates, Annie La Viee, Bessie Martin, Little Queen Mab, Edna Murilla, Dillon and Garland, Harry Howard, James M. Fulton, W. C. Osborne, William Hoge, Orville Walton, and Roy D. Wagner.

W. Al. Somers, H. O. Wesley, Albert Davis, W. E. Binford, William Woolman, Izetta Jewell, Daisy Jewell, Lillian Gray, and Alice Lovelace, with the Lyceum Stock, Wilmington, N. C.

For Olympia Opera company, Athletic Park, New Orleans: Elvia Croix, William Herman West, W. H. Kohne, Little Taylor, Eddie George, Cora Chapman, Little Bailey, Fay Ranson, and Sidney Riley.

Frederick Truesdell, with William Gillette, for next season.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Illinois Idyll—Summer Plans—The Season's Finish.
(Special to *The Mirror*.)

CHICAGO, May 21.

During the past week the "lightning change artist" was the local hit, for our Spring weather did all sorts of stunts. Last Monday evening I sweltered at McVicker's, and Otis Skinner did likewise. Forty-eight hours later I was shivering in my winter overcoat and the bicyclists dropped from their wheels to find warmth in the theatres. A week ago last Sunday Mr. Skinner played Prince Otto at McVicker's to over \$1,100. Last Sunday it was hot, and he played to \$500 at night—a drop of \$600. But when the mercury fell the business jumped, and Saturday evening last he closed his four weeks by turning people away. He has paid for his big production, and it is an assured success for the road next season.

At the Wellington Hotel to-morrow evening the Forty Club will close its season until Sept. 25 with an 11 o'clock supper, to which have been bidden E. M. Holland, Joseph Weber, Lou Fields, Edwin Arden, Otis Skinner, Maurice Barrymore, S. Miller Kent, Julius Witmark, Peter F. Dailey, Edgar L. Davenport, C. Leslie Allen, Oscar Eagle, Richard Golden, Edwin Holt, Charles J. Ross, David Warfield, John T. Kelly, Fred Hamlin, Robert Drouet, Harold Russell, Joseph J. Buckley, Sidney Herbert, Grant Stewart, Alexander Dingwall, Charles Davis, Frank C. Bangs, and Guy Nichols. Pete Dailey is now the author of a 5-cent cigar, but it will not be served at the supper.

The Summer run of *Hearts Are Trumps* will not begin at McVicker's until to-morrow evening. Wise "Sandy" Dingwall, Manager Lott's lieutenant, prefers to lose a couple of nights rather than give a slipshod production of the big English melodrama. The cast will include Messrs. Holland, Arden, Erskine, Kent, Stewart and Herbert, and the Misses Bingham, Moretti, Buckley, Robinson, Busby, Treadwell, Rowland, and Gardiner.

William Shakespeare's *Romeo and Juliet* closed its successful run of two weeks at the Dearborn last Saturday, and yesterday the stock drifted into Peaceful Valley with pronounced success.

I had occasion to write to Charlie Ross last week and I used police court paper and an envelope reading "Department of Police. Official business." Charlie answered, and in his postscript he said: "For heaven's sake, get some stationery of your own. I thought it was a warrant." To which I can only reply: "A guilty conscience needs no accuser."

In spite of the unseasonable heat early last week, Viola Allen filled Powers' Theatre with *The Christian*. The people like her and the capable players she has enlisted in her support. The engagement is for a month, and the second week opened before a big house to-night.

Every actor who visits Chicago will miss the late Fred Stanley, Lamb and all 'round good fellow. You have already heard about Willie Collier reading the services at his grave. Nat Goodwin and Bob Hilliard were his "pals," and last Summer he was in Hilliard's dressing-room almost every night. There he met Coulter, Burbeck and Wheelock, all of whom were shocked to learn of his untimely death. Mr. Stanley made the famous trip with the Lamb's minstrels, and he was Nat Goodwin's guest on the "All Star" Rivals trip. On that occasion Joseph Jefferson was so charmed with his company that he insisted upon his completing the trip. All of which shows why he will be missed in professional circles.

It would have been impossible to find room at the Grand Opera House to-night for one more person when the Weber and Fields' fun-makers inaugurated their engagement of nine performances in Whirl-i-Gig and *Barbara Fidgety*. Ross, Warfield, Dailey, Kelly, Miss Russell and all of the favorites had ovations, and every seat in sold for the week that is certain to be the largest in the history of the theatre.

The Dairy Farm has registered a great big artistic and pecuniary hit at the Great Northern, and is in for a successful run. The critics are unanimous in praise. Yesterday the second week of the engagement opened.

At Powers' to-night a "poster" of Miss Allen was presented to every one who attended the performance of *The Christian*.

The New South is the stock bill this week at Hopkins', Miss Hosmer and Mr. Wayne having the leading roles.

Up at the Alhambra this week the attraction is Hal Reid's Knobs of Tennessee.

Of course you all remember George Ade, of the *Chicago Record*, who wrote "Artie" and "Fables in Slang." He is now in the Philippines, and last week I had the following from him, dated from the Hotel de Oriente, Manila, April 3: "This is a very lovely country, and the only objection I can offer is that it is too far from Rector's. The temperature is 94 in the shade, and since arriving here I have had no desire to work. Even if I wanted to work I would have no opportunity, as the city is still under martial law and no one is allowed out after 10:30 P.M. Since arriving here I have made several excursions into the country. I think we ought to keep the Philippines. Judging by the smell, I think we ought to keep them on ice. When the people over here have learned to be as moral as we are and have imported plenty of insect powder the island of Luzon will be fully as attractive as the West Side."

Two testimonials are booked for next Friday afternoon here—one to May Hosmer at Hopkins' and the other to Manager James S. Hutton at the Dearborn.

The Chicago branch of the Castle Square Opera Company will open at the Studebaker Theatre on May 30, presenting *The Mikado*, with Moutan, Roberts, Pruette, Miss Quinlan, and Miss Mortimer in the cast.

William Morris will be the leading comedian of the company engaged to present Frank Pixley and Gus Lunders' Summer extravaganza at the Dearborn June 17. Others in the cast will be Dorothy Finner, Ada Deaves, Knox Wilson, Charles Allison, Delia Stacey and Louise Rosa, daughter of the late Patti Rosa. The one-act play called *Letha*, and two burlesques, make up the bill at the Lyric this week.

Old Si Stebbins, another rural play, is over at the Lyric this week.

The Academy of Music closed for the season last Saturday night and Manager Simpson will spend the Summer at the Clutha.

Charlie Daniels, Treasurer of the Alhambra,

will have a benefit at that house on June 3, the attraction being *The Hottest Coon in Dixie*.

Earle Remington and William E. Hines send me the bill of the London Tivoli, in which they are billed as "American Low Comedy Artistes," and they also send me the passenger list of the *Laha*, on which they sailed, with the name of "Miss Sophie Limburger" marked "for the sourette album." A strong name.

I played against the entire Methodist Conference last week, marrying a young couple at the Auditorium Hotel while the house was full of bishops and clergymen. Once in a while a justice of the peace has an inning.

"BIFF" HALL.

BOSTON.

Attractions Billed—Wedding Bells—Litigations and Other Things.
(Special to *The Mirror*.)

BOSTON, May 21.

It would not have been strange if every theatre orchestra in Boston had played wedding marches all the time last week, for the matrimonial boom which struck the town was something remarkable. It all began at the Museum, where *Wheels Within Wheels* was seen with Jack Mason in the lead. Last week he had quietly made Katherine Grey his wife. Mr. and Mrs. Mason received no end of congratulations from their friends during the week of honeymoon which was spent at the Westminster. The bride is to spend the summer as a member of a stock company at Washington, while the groom journeys over the Keith circuit in his new monologue by Grant Stewart.

At the Columbia, later in the week, La Petite Adelaide did her dance in *The Lady Slavey*, and at its conclusion an usher ran down the aisle with a big bunch of flowers, the company pelted the fair damsel with old shoes, and the orchestra struck up the wedding march, which was the first intimation that the audience had that the young lady had quietly stolen off to Pawtucket that afternoon and become the bride of William A. Lloyd, a young New Yorker.

This second romance at the Columbia has so enhanced the value of the house as a matrimonial resort that Manager A. H. Chamberlyn does not have to pay any salaries now. All he has to do is to signify that he wants a certain number of young ladies, and they fairly flock to his office. This makes the third conspicuous love affair of the present season.

Why Smith Left Home comes back to town, that is to say, the company has been back all the week, but the play came back to the local stage and resumed at the Museum the run that had been interrupted by the week of *Wheels Within Wheels*.

The Belle of New York had a big house at the Columbia to night, for its opening performances were for the benefit of Harry N. Farren and Saul J. Hammillburg, attaches of the house. The cast includes Dan Daly, George Schiller, George K. Fortesque, William Cameron, D. L. Don, and Helen Lord.

The Prodigal Daughter had a great success when it was first produced at the Castle Square, and the revival promises to be equally successful this summer. One of the pleasant features to-night was the return of John T. Craven.

Broadway to Tokio opens its last week at the Tremont to-night, but without Fay Templeton. There had been some difference of opinion between Miss Templeton and the management in regard to salary, and as a result she left for New York at the end of the second week. With her away, Joe Ott and Ignacio Martinetti divided honors. Josie Sadler would take them but for the fact that for her specialty she needs a new song.

This is the last week but one of the engagement of the Rogers Brothers in Wall Street at the Hollis.

Our New Minister is in its last week at the Park, which will close for the season with this engagement. For Boston people the play has special interest, for it brings Charles Barron back to the local stage, and he has just as many friends as he had in the days when he was leading man at the Museum.

Sapho is still continued at the Bowdoin Square, but this week the cast is changed and becomes a conjunction of the two companies which have been playing it here the past two weeks. Maud Edna Hall has the title-role. Souvenir photographs of Charlotte Hunt, Florence Hale and Henrietta Rich will be given away during the week.

Uncle Tom's Cabin is the play of the week for the stock at the Grand.

Lillian Lawrence received a compliment during the recent run of *Quo Vadis* at the Castle Square. Mrs. Langtry was in town at the Hollis, and one afternoon she occupied a box, watching with the greatest interest the work of Miss Lawrence. She admired it so much that she sent to her dressing-room a superb bouquet of American Beauty roses with a delicately worded tribute to the effectiveness of Miss Lawrence's acting.

Anne Caverly has returned to New York after a visit of three weeks in Boston.

George A. Schiller was transferred from the Casino Girl in order that he might play his original part in *The Belle of New York* during its run at the Columbia.

If it had not been for a difference of opinion between John Stetson and Denman Thompson and George W. Ryer, Our New Minister would have been acted at the Park in November, 1894. The disagreement caused the play to be shelved until now.

L. J. Rodriguez was in town last week completing arrangements for the Summer season which he will conduct at the Tremont with J. H. Gilmour. Now that the Marlowe season is over rehearsals will begin at once.

The rehearsals of The Cadet Girl are to be held at the Columbia, but the comedy will not be seen here until after its run in New York. Henry B. Smith, the author, has already reached town.

Charles H. Hoyt, who was in town last week, is at work upon a new play.

Christie Macdonald, the clever Boston girl who is playing Princess Chic this season, is to succeed Lulu Glaser with Francis Wilson. She has played with him before.

H. Price Webber has found his new version of *The Little Detective* especially successful, and it has made a hit wherever it has been given. He reports the business with the Boston Comedy company this season the best that he has ever had.

Mrs. Langtry and her company will sail for England this week. This will enable the two sons of George Grossmith to get home in time to attend the marriage of their sister. By the way, nothing has been said about an episode which threatened to mar the closing nights of Mrs. Langtry's American tour. Some

of the unimportant members of the company took offense because they could not have exclusive steamboats to return in or something of the sort, and they threatened to leave in a huff. Fortunately there were enough actors in town to fill up the company, but their services were not required, for when the Britons saw the Americans at the wings watching rehearsals and ready to go on, they decided that they would finish the season as it was.

Henry W. Savage will sail for Europe early in June to secure talent for his opera company.

Joseph Jefferson went to Wellesley College last week and gave a talk about "The Drama and Its Relation to Art." He had an enthusiastic welcome and the girls of the Phi Sigma Society gave a reception in his honor. President Hazard entertained him at luncheon at Naramata Cottage.

Charles Leve, leader of the orchestra at the Grand Opera House, was married to Maude Smith of Roxbury last week. His musicians gave him a handsome baton.

John W. Rose made quite a hit at the Bowdoin Square last week by his clever work as Caoudal in *Sapho*.

Thomas E. Shea's brother, John, is an alderman in Cambridge, and rumor has it that he is slated for higher municipal honors.

In the divorce court last week Henri Leacock, the actor, was granted a divorce nisi from Gilbertie Leacock, whom he married on March 19, 1886, when they were members of the same company at Dayton, Ohio.

Frances G. Brigham has lost the petition for vacating the divorce decree brought by the late Robert B. Brigham, the millionaire who was the owner of the Hollis. This will end the contest over the Brigham will, and will enable the estate to be settled. The executors are going to make elaborate alterations and improvements in the Hollis this summer.

A baseball game was played to-day at the South End grounds between a nine from the Boston Press Club and one from the Broadway to Tokio company. The score was 18 to 8 in favor of the Tokio company. All the actors in town were present.

Walter A. Sonnenborn, the playwright, is in town, engaged upon literary work.

Adah Richard Stetson has had a rebuff in her contest for the share of the estate of John Stetson, Jr., as Judge Fessenden has overruled the demurrer of her counsel to a plea of *res judicata*. In this she sought to recover her dower interest in Mr. Stetson's real estate, basing her claim upon the ground that she was his lawful widow. The property had been transferred to John Stetson, Sr., in settlement of the estate. If the demurrer is sustained by the Supreme Court it will end the present litigation.

Another court case was that brought by Olga Nethersole to prevent the production of *Sapho* at the Bowdoin Square. Through her attorney she sought a preliminary injunction to stop the performance, but after a legal battle of an hour Judge Fessenden, of the Superior Court, declined to grant it. She claimed that the version is practically the same as that seen in New York at Wallack's, and she asked in her petition that George E. Lothrop and his associates at the Bowdoin Square: W. V. Ranous, dramatist; Maud Edna Hall, Paul Gilmore, and all the actors engaged in the production at the Bowdoin Square be restrained from further presentations. It was claimed that four characters which were added by Clyde Fitch to those in Daudet's novel also appeared in the Ranous version, and that a programme misprint was duplicated here. As the court refused to grant an injunction merely on the strength of affidavits, counsel for Miss Nethersole submitted comparisons of the play as given in New York and Boston, and then the whole matter was continued until to-day so as to bring witnesses from New York.

Olga Nethersole, by the way, is no longer advertised among the attractions at the Hollis; neither is Julia Marlowe; but John Hare and Francis Wilson, who have always played at the Tremont, will appear at the Hollis next week.

JAY BENTON.

More Theatres Close—Summer Seasons at Girard Avenue and Park—Elks' New Home.

(Special to *The Mirror*.)

PHILADELPHIA, May 21.

The Broad Street, the Park, and the Standard theatres are now added to the list of playhouses that have closed their regular seasons.

Graham's Blackville Society company is closing attraction this week at Gilmore's Auditorium. Madame Flower, Sam Lucas, William Mozambique English, Ida Vigil, Pearl Woods, and other colored entertainers are in the company. The season now closing has been the best in the history of this theatre.

At the Girard Avenue Theatre, the Durban-Sheeler Stock company opened the Summer season in Romeo and Juliet, with Bertha Creighton as Juliet, and attracted a large audience. The performance was pleasing throughout. Carmen will follow.

The Planter's Wife is the bill at Forepaugh's Theatre, with George Leacock, John J. Farrell, and Carrie Radcliffe in the leading roles. It is well patronized. Next week, Claire and the Forge Master. The season will close June 9.

The local Elks have purchased the property at No. 1609 Arch Street. The house is of brown stone and four stories high, with a frontage of 25 feet and a depth of 165 feet. The interior will be rearranged and decorated, making it one of the most attractive headquarters of any lodge in this country.

Mam'selle Awkins is now in its fifth week at the Walnut Street Theatre and still attracts profitable business. At the close of the engagement here Manager Alfred E. Aarons takes the company to the Auditorium Pier, Atlantic City.

A Summer season of dramatic stock company presentations will be inaugurated at the Park Theatre, May 29, under the management of Carl Herbert, opening with Camille.

The Radcliffe Stock company, Howard M. Radcliffe and Thomas J. Dempsey, managers, is being organized for the coming season. In the company will be James Harrison, Charles Eckhart, Luke Miller, Elizabeth Coogan, Marie Marshall, and H. M. Radcliffe.

Keith's Theatre presents a capital programme to crowded houses. Fanny Rice appears in *My Milliner's Bill* and Frances Redding in *Her Friend from Texas*. Others are the Three Navarros, Laddell and O'Neill, Howe, Wall and Walters, Mr. and Mrs. Mark Murphy, Gertrude Mansfield and Caryl Wilbur, Blockson and Burns, Galetti's monkeys, Daly and Devore, Hamilton Hill, Carlos and Vouletti, Eldora and Norine Mayer, Carroll and Mayer, John Healy, and the biography.

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Summer resort openings—Willow Grove

Park, with Walter Damrosch's orchestra, May 26; Chestnut Hill Park, with New York Marine Band, May 26; Woodside Park, with the First Regiment Band, May 26; Washington Park on the Delaware, with Liberati's Band, May 26; Philadelphia Baseball Park, with Gilmore's Band and vaudeville features, some in June.

S. FERNANDEZ.

WASHINGTON.

Council of Shriners Fills City With Visitors

—Weber and Fields' Big Hit—News Items.

(Special to *The Mirror*.)

WASHINGTON, May 21.

The city is rapidly filling with visitors; for this is Mystic Shrine week, as the annual convention of the Imperial Council of the order begins to-morrow and will last three days. Over one hundred thousand strangers are expected, and the only legitimate theatre open is the Columbia, which has as an attraction Francis Wilson in *Ermine*.

The National Theatre closed its season Saturday night with E. H. Sothern and Virginia Harned in *The King's*

hearing with the other members of the company.

A. C. Robinson, who is to be the press representative of the Delmar Garden, returned to town from his vacation on Thursday, and is hard at work getting everything in shape for the opening of that new resort on May 27.

The street car strike is still on, and Colonel Hopkins has been compelled to again postpone the opening of Forest Park Highlands.

J. A. NORTON.

CINCINNATI.

Weber and Fields at the Grand—Coney Island's Opening—The Lagoon.

(Special to The Mirror.)

CINCINNATI, May 21.

Weber and Fields appeared at the Grand last night with their burlesque company for a single performance only. The theatre was packed, and the applause was vociferous and long-continued. The company was surely an all-star one and contained among others Lillian Russell, Peter F. Dailey, Charles J. Ross, John T. Keller, May Robson, Bessie Clayton, and David Warfield. Whirl-i-Gig and Barbara Fidgety were both given.

Coney Island opens next Sunday and the occasion will be made a gala one.

Manager Anderson, of the Columbia, who has secured the Ludlow Lagoon for the coming Summer, announces that he will open the resort Sunday June 3. Shafer Ziegler is to be the treasurer and Smiley Walker the press representative.

Bicycle races are being given at Chester Park every Sunday afternoon.

WILLIAM SAMPSON.

BALTIMORE.

Black Patti at the Holliday Street—Summer Amusements and Outdoor Diversion.

(Special to The Mirror.)

BALTIMORE, May 21.

Black Patti's Troubadours are the attraction this week at the Holliday Street Theatre. The company is headed by Black Patti and is made up of about thirty performers. The opening skit is entitled, A Rag Time Frolic at Rasbury Park; this is followed by a very good olio bill. J. A. Raynes continues as the musical and stage director.

The Summer amusements at River View Park open this week with a Midway and Carnival Exhibition. The park has been improved since last season.

The Sportsmen's Exposition continues at Electric Park. There are chariot races, bicycle races, horse races, high diving and other forms of amusement.

Kernan's Hollywood Park will open May 28 with a vaudeville and comic opera entertainment. John Grieves will have charge of the amusement features.

HAROLD RUTLEDGE.

DISCUSSION UPON THE DRAMA.

The Manhattan Liberal Club, at its meeting last Friday evening, listened to and afterward discussed a lecture by Mrs. Gertrude Andrews upon "The Drama; its Growth Out of Man's Religion."

In the course of her address Mrs. Andrews said that the drama has, since ancient times, kept abreast with the intellectual and religious development of man. She stated that the plays of Shakespeare are no longer in demand, and that, she maintained, is proof that the drama is evolving into a better being. Her plea was for dramas that pictures contemporary life.

Mrs. George E. Spencer, the next speaker, denounced this theory, says that Shakespeare will remain the master spirit of dramatic thought as long as man loves and suffers, laughs and dies, and as long as the English language is spoken. She condemned many of the plays of the present day and said that they should be shunned by right minded men and women.

Ex-Senator John G. Boyd, Edward King, Dr. Edward B. Foote, and David Rousseau also spoke briefly upon the subject.

FRANCOIS AT THE PARK THEATRE.

The Adventures of Francois in dramatic form, with Henry E. Dixey as the leading character, will be first seen at the Park Theatre, Philadelphia, on Oct. 1. Last week Liebler and Company, who will produce the play, secured from the Hashim Brothers, lessees of the Park, unlimited time for Langdon Mitchell's dramatization of his father's, Dr. S. Weir Mitchell's, widely read novel. The play is expected to have a long run in Philadelphia, for, aside from the vogue of the book, Dr. Mitchell and his son are prominent residents of Philadelphia, and Mr. Dixey is a strong favorite there. The Hashim Brothers' lease of the Park begins on July 1, and they will play no attractions before the opening of The Adventures of Francois, devoting the intervening time to numerous repairs and improvements to the theatre. It is probable that Liebler and Company's other companies will be seen at the Park.

THE PASSION PLAY.

At Oberammergau last Sunday afternoon a dress rehearsal, that was practically a performance, of the Passion Play was given before an audience of about four thousand persons. The first regular performance will be given on May 24. Since the last production, in 1890, a new theatre has been built, at a cost of \$100,000, and in point of mounting the present production surpasses any given during the last half-century. Many of the players are the same as in former years, but Anton Lang Jr., appeared for the first time on Sunday as Christus and Anna Flunger was also an important debutante as the Virgin Mary. The services of nine hundred persons are enlisted in the production.

P. W. L. NEWS.

The May Drama Meeting of the Professional Woman's League took place yesterday, with Alice E. Ives in charge. Among the features on the programme was a paper by Mrs. John Glendinning. At the annual reception and installation of officers at the Herald Square Theatre next Monday afternoon, members of the League will present a skit entitled Bill-Boarded, by Mary T. Stone and Emma Sheridan Frye. The cast will include Mary Shaw, Gertrude Perry, Helen Keating, Selma Swanson, Mrs. E. L. Fernandez, Mrs. W. G. Jones, "Aunt" Louisa Eldridge, and others.

THE STOCK COMPANIES.

The members of the Jessie Bonstelle Stock company left for Rochester, N. Y., on Sunday, and after a week of rehearsals will open for the Summer at the Lyceum Theatre, May 28. The initial bill is to be the version of Denise used by Oiga Nethersole, presented for the first time by a stock company. Following this there will be offered a succession of carefully selected plays, including a number of Shakespearean productions, the presentation of which is prompted by the success of Miss Bonstelle's appearance as Juliet in Rochester last Summer. This will be Miss Bonstelle's fourth Summer season in Rochester, where her success has been emphatic. Her supporting company is a capable one and consists of the following: Orrin Johnson, Everett King, A. H. Stuart, Fred C. Lewis, James Cooper, William H. Young, Albert Morrison, Charles Hutchinson, Millard Neily, Frederick H. Haak, Frances Ring, Margaret Wycheley, Jean Cowell, and Lillian Macomber. L. R. Willard is manager of the company.

The rival stock companies in Newark, N. J., each had good audiences last week. Liberal advertising, in the newspapers and by billing, was done by both companies, and public interest in the competition ran high. At the Columbia Theatre a large audience heartily welcomed Victory Bateman on her return to Manager Jacobs' Stock company as leading woman. Caprice was presented, and Miss Bateman gave a delightful performance of the title part. Kendal Weston opened as leading man and was received with favor. Joseph Totman returned after a long absence, and his popularity was demonstrated by loud applause. The old members of the company, Robert Neil, Frank Richardson, Anna Layng, and Virginia Jackson, did pleasing work. At the Neu Century Theatre the company headed by H. Coulter Brinker and Una Abel, who seceded from the Columbia company, began its season with Camille. A houseful of friends were lavish with applause and floral tributes. Miss Abel gave a forceful portrayal of Camille, and Mr. Brinker's Armand was well played. Other roles found good interpreters in Joseph Wheelock, Sr.; Harry Burkhardt, a Newark favorite; Daisy Lovering, Marie Haynes and Ruth Berkeley. The Columbia company presents Moths this week, while School is the bill at the Neu Century.

The Snow and Heron Stock company opened its Summer season at Jacobs' Lyceum, Albany, last Monday, 14, with The Sporting Duchess. The theatre was crowded and the company made an instantaneous success. Thursday The Lost Paradise was put on in an adequate manner and won even more laurels for the company than the previous play. Mortimer Snow's Ruben Warner, in Lost Paradise, received unlimited praise from both press and public. Edward J. Heron has been declared one of the best stock comedians ever in Albany. Lansing Rowan has established herself as a favorite, as also have Dorothy Rossmore, Ethel Milton, Ethel Barrington, and Bertha Welba. The success of the company seems to be assured. This week an elaborate production of Quo Vadis is given.

Willis E. Boyer's Stock company will open its Summer season in Albany, at the Empire Theatre, May 28, with the first production on any stage of The Prince of the World, by Hal Reid and Bertha Westbrook.

Bartley McCullom will arrive in town tomorrow (Wednesday) to complete arrangements for his Summer Stock company, at Cape Elizabeth, near Portland, Me. The company will sail for Portland June 2 and open its season June 9. Among those engaged are Thomas Reynolds, Lynn Pratt, John Armstrong, and Miss Reynolds. John Hall will be business-manager. James O'Brien treasurer, and Stephen Bogrett press-agent.

The Vallamont Stock company, at Williamsport, Pa., will open a Summer season during the first week of June with an outdoor performance of As You Like It. Henrietta Brown will be the Rosalind and Lou Beasley the Orlando. Northern Lights will be the first play of the season in the pavilion. The stock company will number over twenty people and be under the stage-direction of Lawrence Barbour.

While Anne Sutherland and George Friend, of the Criterion Stock company, Buffalo, were bicycling in that city last Friday, Mr. Friend's wheel slipped on the wet asphalt, and he fell, breaking his right leg above the knee. He was removed to the Hotel Fillmore.

Lida McMillan, late of the Grand Opera House Stock company, Pittsburg, recently made a trip to New York to consult her physician, intending to return to Pittsburg immediately. Upon her arrival Miss McMillan became seriously ill and is now suffering from nervous prostration. She has been removed to her home in Canada, to try, through absolute quiet, to recuperate for her next season's work.

Dail Devereaux was specially engaged with the Eugene Blair Stock company, Cleveland, O., to play Vestinsus in Quo Vadis. Though but eighteen years old, he gave a creditable performance.

James W. Bankson and Lotta Linthicum have been engaged for the heavies and leads respectively with the stock company at Her Majesty's Theatre, Montreal.

Frederic Conger opens this week with the Henderson and McGivane stock company, at the Academy of Music, Montreal, playing the Frenchman in Too Much Johnson.

Valerie Bergere was in town last Saturday, and has returned to Philadelphia, where she will remain for some weeks. Miss Bergere has a number of projects under consideration for next season, one of which embraces her heading a stock organization in one of the large cities. Another project will place her at the head of a strong company on tour in a new production.

The Herbert Stock company, Carl Herbert, manager, will open its Summer season at the Park Theatre, Philadelphia, May 29, in Mr. Herbert's adaptation of Camille, with Jessica Miner as Camille and Herbert Horton Pattee as Armand. During the engagement standard drama will be mainly presented, and several plays new to the stock fields are promised. The company includes Herbert Horton Pattee,

Jessica Miner, Mary Firmer, Edgar Winfrid Hawley, Carl Anthony, Richard W. Stiles, Robert Milton, Jeannette Connor, Lucy Hastings, and George T. Coleman.

Rose Stahl was enthusiastically applauded on her closing performance at the Girard Avenue Theatre last Saturday night. She received thirty-five floral offerings, and was compelled to make a speech.

Mona Carrington has signed with the Baldwin-Melville Stock company.

Carl Herbert will open the Park Theatre, Philadelphia, with a stock company, on May 28.

The stock company at the Dearborn Theatre, Chicago, will close its season on June 16.

R. L. Giffen, who has managed stock companies with success in a dozen Western cities, has just completed arrangements to play a stock season at the Academy of Music at Richmond.

Lotta Linthicum and John Bankson are now members of the stock company at Montreal.

The stock company that was recently organized to play at Plymouth, Mass., has changed its plans and will open a Summer season at Troy, N. Y., on May 28.

The roster of the stock company under the management of D. V. Arthur, that will open at the Columbia Theatre, Washington, next Monday, in Men and Women is as follows: William Morris, Charles B. Welles, Stephen Grattan, Charles Stanley, Willard Curtis, Charles Lane, Clifford Leigh, Fred A. Thompson, Katherine Grey, Olive Oliver, Daisy Hammick, Margaret Mayo, and Eleanor Cary.

L. J. Rodriguez has leased the Tremont Theatre, Boston, for the Summer and will open the house June 11 with a stock company headed by J. H. Gilmour and Florence Rockwell. The first bill will be a new play. Frederick Truesdell has signed with the company.

Hope Ross has been engaged for the Castle Square Stock company.

Charles F. Newson has been engaged for the Valentine Stock company.

COMPANIES CLOSING.

The Village Postmaster, at Altoona, Pa., May 19.

Al. W. Martin's Uncle Tom's Cabin, in Minneapolis, on June 2, after a highly successful season of forty-four weeks.

Ewing Taylor company, at Keokuk, Iowa, June 9.

Carroll Comedy company, at Grafton, W. Va., June 2.

Belle Archer, in A Contented Woman, at Madison, Wis., on May 19, instead of Green Bay, Wis., on May 14.

Vogel and Deming's Minstrels, at Mount Clemens, Mich., on June 2.

D'Ormond-Fuller company, at Westerly, R. I., May 12.

King Dramatic company, at Harrisburg, Pa., May 12.

Devil's Auction, at Cumberland, Md., May 19.

R. J. Erwood Stock company, at New Philadelphia, O., May 26.

H. H. Brady's Quo Vadis, at Springfield, Mo., May 17.

A Wise Woman, at Huntington, Ind., May 12.

Macaulay-Patterson company, at Binghamton, N. Y., on June 2.

Mayo and Champlin's The Gems, at Red Bank, N. J., on May 26.

Wallace and Gilmore's Old Si Stebbins, in Chicago, Ill., on May 26, to reopen on Aug. 27 in New York State.

Diamond Brothers' Minstrels, at New Castle, Pa., May 12.

Rose Melville, at Pittsburgh, Pa., May 12.

Barney Ferguson, at East Tawas, Mich., May 10.

The Missouri Girl, at Niagara Falls, N. Y., May 10.

Who is Who, at Muskegon, Mich., May 12.

Hello, Bill, at Dowagiac, Mich., May 14.

Bowery Burlesquers, in St. Louis, May 27, with a benefit to Manager Joseph Hurtig.

Gorton's Minstrels, at Wellsville, N. Y., May 18.

O'Hooligan's Wedding, at Bristol, Conn., May 19.

Robert B. Mantell, at Jersey City, N. J., May 19.

Herald Square Opera company, at Annapolis, Md., May 12.

Ada Rehan, in Detroit, on May 19.

Madame de Tourney, at Council Bluffs, Ia., on May 17. The company will reorganize for a Summer tour of the Black Hills country.

The Van Dyke and Eaton company on May 19, at Findlay, O. H. Walter Van Dyke, Odile Eaton, and Bertie Van Dyke came to New York. Mr. Van Dyke will arrange for new plays and scenery for next season. Charles and Madge Sullivan went to their home in Chicago. Newell and Niblo joined the Gaskell Stock company. The Dyffryn Trio went to their home in Boston, and Fred and C. Mack to their home in Iowa, where they will spend a few weeks, before coming to New York.

Anderson Theatre company, at Lynn, Mass., on May 26.

Harry Shannon company, at Portage, Wis., May 26.

NOTES OF NEW THEATRES.

The theatre recently destroyed by fire at Pocatello, Idaho, is to be replaced by a new structure, work on which will begin at once. The house is to have a seating capacity of 1,200, with two balconies.

The Huntingdon, Ind., Improvement and Amusement Company was organized the 11th inst. with S. F. Day, President; L. H. Houston, Treasurer, and H. E. Rosebrough, Secretary, for the purpose of building a ground floor theatre at Huntingdon.

Work has begun on the new Summer theatre at Island Park, near Delancey, O., and the opening is expected to occur July 4.

The Quincy, Mass., Music Hall, recently burned, is being rebuilt, and will be ready for opening next season.

GOSSIP OF THE TOWN.



Donald Bowles, who is now convalescing after a severe attack of rheumatic fever, is just entering his eightieth week as light comedian of the Thanhouser Stock company, Milwaukee. In spite of his illness, and in opposition to his physician's wishes, Mr. Bowles appeared at every performance during the extended run of Quo Vadis, at the Academy, Milwaukee, and surprised even his admirers by handling most effectively the part of Aulus Plautius, which was quite out of his line. Mr. Bowles has been re-engaged by Edwin Thanhouser for a Summer season.

John S. Doud and Lillian De Woolf were married in Baltimore, Md., on May 9. They will rest for the Summer at their country home, Embria Park. Mrs. Doud will continue to be known professionally as Lillian De Woolf.

The band of Primrose and Dockstader's Minstrels visited the Moravian Cemetery, at Salem, N. C., last week, and played a dirge over the grave of their former leader, the late Robert L. Carmichael, long the musical-director of Primrose and West's Minstrels. The grave was also decorated with flowers. Mr. Carmichael's mother and sister witnessed the ceremony.

Robert Bell Hilliard, son of Robert Hilliard, has passed examination and has been admitted as a cadet at the United States Naval Academy, Annapolis.

Master-Mechanic William E. Warren caused the arrest last week of August Richmond, a small boy, accused of stealing a property war club that had been stored by F. C. Whitney.

Mary Dickey (La Petite Adelaide) and W. A. Lloyd, non-professional, were married, at Pawtucket,

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Telephone number, 631 52A Street.
Registered cable address, "Dramirror," Atlantic Cable
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The Dramatic Mirror is sold in London at Pall Mall
American Exchange, Carlton St., Regent St., and Scott's
Exchange, 3 Northumberland Ave., Trafalgar Square. In
Paris, at the Grand Hotel des Champs, and at Bruxelles,
17 avenue de l'Opéra. The Trade supplied by all News
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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - MAY 26, 1900.

Largest Dramatic Circulation in the World.

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FOR THE SUMMER.

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FOR AN ACTORS' HOME.

At the annual meeting of the Actors' Fund of America, held on June 8, 1897, President Louis ALDRICH in the course of his address said:

We have discussed almost regularly at our meetings for the past ten years the propriety of founding an Actors' Home and Hospital, where the supernumeraries among our beneficiaries might find a pleasant retreat, and where they could be cared for by the Fund's agents and physicians in sickness. So far we have been able to do nothing practical in this direction, but I have good reason for believing that in the near future such a home may be provided. This will be done, I think, without trenching in any way upon the Fund's present investments. A special fund will be created for the purpose, toward which a large sum has already been pledged.

The prophecy embodied in the foregoing declaration, the subject of which has since been mooted yearly, now seems on the point of fulfillment. Last week the project for an actors' home was started in earnest. AL HAYMAN, choosing the New York Herald as the medium for the movement and as the custodian of the fund thus started, announced his willingness to give \$10,000 for the project, provided an additional sum of \$50,000 is subscribed. President ALDRICH, taking quick advantage of this offer, at once set at work to inspire other subscriptions. The cable and the telegraph were brought into play to good purpose. The Herald on Sunday made its first announcement of the plan and published additional subscriptions amounting to \$13,300, or a total of \$23,300. Yesterday this sum was increased to \$25,744.25. The details of subscription will be found in another column of THE MIRROR this week.

Most of the sums already pledged are from persons more or less prominent in the theatre. This fact, however, should not hinder subscriptions in any amounts, no matter how small, from the rank and file of the profession. On the contrary, the good beginning should inspire at once a general giving to this project, which is the most deserving ever broached in behalf of the Actors' Fund. Every member of the profession, whether a member of the Actors' Fund or not, should take pride in contributing to so noble a cause. Great as have been the benefactions of the Fund, it remains for such a realization as that of an actors' home to crown the eighteen years of splendid work that have made this great charity famous. Every member of the profession should at once send to the New York Herald something to assist in assuring the scheme and in insuring its admirable object.

THE ACTORS' FUND.

On other pages of THE MIRROR this week is carried a full report of the proceedings at the nineteenth annual meeting of the Actors' Fund of America, held at the Madison Square Theatre last Tuesday. This report should be read by every member of the profession of the stage.

The annual address of President Louis ALDRICH is interesting and significant. From the facts set forth, the emergency which repeatedly has been pointed in THE MIRROR is at hand. The charity work of the Fund naturally increases from year to year—it is larger for the year just passed than before—but the income of the fund not only shows no adequate increase to meet the necessary expenses, but is hereafter to be greatly decreased. It is true that the benefits of the year netted the sum of \$10,926.98—an increase of \$6,410.83 over the sum realized the previous year from this source—but the reduction in the city appropriation to the Fund more than wiped out this large increase from benefits. The city appropriation for 1899 was \$14,975, and for 1900, \$5,500.96, a decrease of nearly \$10,000. If the lesser sum could be depended upon hereafter, no doubt an activity in the Fund in the organization of benefits and in other directions like that of the past year might serve to keep the treasury supplied for necessary work. But the city appropriation is to be discontinued, and the Fund must devise some means to make good at least a part of the money thus lost. What will be done in that direction remains to be seen, but something must be done.

Above all else, the profession of the theatre must take a greater interest in the Actors' Fund than has yet been shown by the profession, if the great work of this splendid charity is to be continued as effectively as before. The interests of the Fund have been considered and aided by but a handful of enthusiastic and unselfish members of the profession for years. It now becomes necessary that the profession at large shall not only materially aid the Fund by becoming members, but also take counsel together lest the Fund shall be forced to greatly diminish the measure of its usefulness.

AN EMOTIONAL PARADOX.

It is said that TOLSTOY occasionally reads his stories in manuscript to a circle of intimate friends, and that on one occasion he ventured upon the experiment of reading his powerful drama, *The Dominion of Darkness*, to a group of peasants. To his astonishment, it is related, his humble audience "not only failed to appreciate the pathos of passages that brought tears to his own eyes, but in fact laughed at them."

This is by no means a strange or an unusual experience. Persons less philosophical than TOLSTOY have noted the same paradox of the emotions that the lower order of intellect illustrates often in circumstances akin to those of the incident mentioned.

While laughter often is infectious, tears almost invariably are furtive. The normal human animal—meaning the human animal untaught and unpracticed in the inhibitions and restraints of what is called the higher society—is never ashamed to laugh, yet almost always is ashamed to weep. This is natural, owing to the very characters of merriment and grief.

This fact is illustrated steadily by mixed audiences of persons in the theatre. Persons of "fashion" always assume that they have a particular dignity to maintain, and they seldom give way to their emotions. Sometimes, of course, the provocation even in the theatre, where such persons fight against illusion, is irresistible, and they are literally forced to expand the smile of decorous approval into something not very far removed from the laugh, which in ordinary circumstances they deplore as a vulgarity. It may be that the Stoics themselves—persons that far excelled the moderns of "society" in the power to inhibit their feelings—sometimes were forced to forego their habitual passivity by happenings as natural as is the impulse to show agitation. Yet while those persons that keep themselves under control as a rule are sometimes betrayed into laughter, it is very seldom that they are betrayed into tears in public.

On the other hand, more emotional persons in the theatre that have less regard for the conventionalities may laugh and seem always to enjoy every gradation of that happy exercise, yet even they, when the tear is bidden, at once lose their freedom of expression and become stealthy. While they do not seem to care who sees them laugh, they appear to be particularly as to weeping, and fain would hide this

weakness altogether. So clear, in fact, is this distinction in the average person—and particularly is it noticeable in the person of lower intelligence—that the appeals of pathos usually provoke in such persons a laugh instead of tears; not that the appeal itself goes astray, but because of the dislike of such persons to be seen in tears, whereas they do not care who sees them in a real or a feigned mood of merriment. They are so unskilled in the control of emotion—or, rather, they so absolutely lack self-control—that the feeling aroused in them must perforce find vent, and laughter, usually fictitious or hysterical—comes to their relief. In many cases, in fact, it is but a step from the one form of expression to the other. TOLSTOY's nature—a great, deep, broad nature, adjusted to all emotion and free in the expression of any emotion—no doubt leads him always to honest utterance of feeling. His peasants, witnessing his tears impelled by his own pathos, no doubt felt tearful too, but their natures led them to hide their real feeling in an assumed merriment.

THE REVOLT AGAINST VILE PLAYS.

A Serious Evil.

New York Evening Post.

Not so long ago the production of a play from the French was always preceded by assurances that it had been subjected to a careful process of dissection, but now the managerial plan is to stimulate public interest in a new piece by preliminary hints concerning the improprieties contained in it, and domestic audiences are added to European shambolisms. It is no exaggeration to say that the conventionalities of civilized life are outraged to-day upon the New York stage—not in all theatres, of course—as habitually and as flagrantly as they are in Paris, not excepting even the Theatre Antoine. And these auditions of speech and action are not only not resented, but are vehemently applauded, and are accepted as matters of course, even by young girls, still in school, or just out of it, who never ought to be exposed to such pollution, least of all in the company of young men. The evil is a very serious one, and one not at all easy to deal with. Undoubtedly the baser daily press has made itself partly responsible for the existing condition of affairs by the encouragement which it gives to unscrupulous managers and the demoralization which it has wrought in the public mind and conscience by its exploitation of all that is abnormal and disgusting; but the newspapers, although they can help a dirty play by advertising it, cannot hurt it by denunciation. Things have come to such a pass that the surest way to crowd a theatre, and enrich its manager, is to say that the show in possession of the stage is not fit to be seen. This fact is notorious, and must be perfectly well known to the writers who make a practice of minutely describing all the more atrocious features of a vulgar or salacious representation, under the pretense of exhibiting a virtuous indignation. Of course there is a considerable body of reflective and intelligent playgoers who avoid the degenerate drama as they would the plague, not only on account of its bad morals, but its general stupidity and tediousness, and who are influenced by unfavorable journalistic reports. But these are, after all, a very small minority in a population reckoned by millions, and are treated as a negligible quantity by the ordinary speculative manager, who cares nothing about art, or manners, or morals, so long as he can draw a crowd. His excuse, when rebuked for a policy devastating to himself and his profession, is that he is impotent in the matter, being compelled by the necessities of the business to supply what the public demands. The falsity of this has been demonstrated over and over again, never more unanswerably than during the past season, in which some of the most remunerative plays have also been the most innocent.

LETTERS TO THE EDITOR.

An Author Explains.

NEW YORK, May 16, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Many thanks for the able and sincere criticism of my first operatic offense, *Phyllis*, in this week's MIRROR. The libretto was obscure—because several scenes of more or less vital importance to the story were omitted owing to the smallness of the Astoria stage and the scanty number of men obtainable, while the dialogue was hastily cut and altered at the last moment to suit the capabilities of several of the performers.

Not wishing to steal another man's thunder, I also wish to state that the topical duet which made such a hit in Act II. was written by the stage-manager, W. H. Post, as were also the two comedy characters assumed so delightfully by Grace Hornby and Robert J. Webb.

It was my original intention to make a serious libretto of *Phyllis*, which was strengthened by the late Augustin Daly's statement to Mr. Warren and myself, two years ago, that of the forty odd librettos he had read since producing *The Geisha*, *Phyllis* was by far the freshest, the most beautiful and the best written.

But it was not funny—and was never meant to be—wherein I see my mistake. Hoping to know and do better next time, and thanking you again for your severe, though, I fear, merited, criticism, I am

Yours very truly,

ALEXANDER H. LAIDLAW, JR.

An Answer to "Briton."

BOSTON, May 14, 1900.

To the Editor of the Dramatic Mirror:

SIR.—According to your correspondent, who signs himself "Briton," in THE MIRROR of last week, all a woman has to do to make herself "worthy of the kingdom of heaven" is to carry on a low amour with a man—nay, a round dozen of men. The hundreds of women who keep themselves unspotted in the midst of terrible temptations, the women who value honor and chastity above a life of ease, though this be offered at the price of those virtues—these women are not to be reckoned heroic or noble, are not to be ranked as high as this Sapho, this seducer of Jean, the provincial lad of twenty-one—this woman of thirty-seven, whose worn-out passions cause her to turn to him for a renewal of their fire. Only women of the Fanny Le Grand type, whose lives are spent in one ceaseless debauch, who, as Daudet wrote, take "lovers by the month, the week," are worthy of canonization.

How singular it is that in all the agitation regarding the Sapho case, so little has been said and written of the poor workmanship of the play. The book, whose confessed purpose is a warning to young men of the dangers of student life in Paris, is so warped and distorted, is so patched and padded by the dramatist, that the audience is made to weep at the wrongs of Fanny, instead of being shown the vileness of her conduct toward the inexperienced boy, who tries in vain to shake himself clear of her wiles.

Even when an understanding is reached between them and Jean leaves her to be married, she pursues him with letters, with messages, with whisperings at his door. In short, he might as well try to rid himself of the coils of a boa-constrictor. And then, at last, when he gives up his ambition, turns his back on home and

mother and innocent sisters to go to a distant country with Fanny, when she knows he has finally yielded and is in her power, what does she do? Sends him a letter in which she refuses to go with him; in which she tells him she no longer loves him, but chooses to live with her former, her Flaman, who will always be at her feet.

It is Jean who is the dupe. It is the innocent youth who is the injured one in this somber tragedy. The woman is the seducer. The woman is the vampire feeding on the blood of her helpless victim. The woman ruins the man in this case.

This play, this libel on the crowning effort of a great life—a book so fine and subtle that hitherto only the appreciative few have known it intimately—has dragged it from its place among the great masterpieces of literature, until now, in the hands and on the lips of the vulgar crowd, it has become as common and as cheap as the woman whose vices it portrays. It is enough to cause Daudet to turn in his grave.

It seems to me there are plenty of wrongs to picture, plenty of really injured women to represent on the stage, without perverting the motives of a great author, as has been done in the dramatization of "Sapho."

What end has been served in the presentation of this play? An actress has gained notoriety and her point (to say nothing of the dollars in the case); the public has been very successfully hoodwinked, and Art has been brought to the level of the gutter.

After Sapho—what?

ANNA S. PROUT.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. H. B., Westfield, Mass.: Mrs. Henry Miller (Bijou Heron) is still living.

K. S., Boston: Jim the Penman was first produced at the Haymarket Theatre, London, April 3, 1886.

A. E. B., Toronto: The General Music Supply Company, 42 Union Square East, New York City, furnishes music of all publishers.

J. O., Decorah, Iowa: Samuel French, 24 West Twenty-second Street, New York, can give information about rights to plays.

L. B. H., Buffalo: Russell's Comedians played The City Directory and A Society Fad. They never played The Crust of Society.

BUSINESS, Montreal: The actress in question has not yet decided her plans for the Summer season.

M. E. C., New York: 1492 was originally written for the Boston Cadets, and first played by them in 1892.

O. K., Montreal: The fifty-two issues of THE MIRROR from January 1, 1899, to Jan. 1, 1900, may be purchased at this office for \$7.

J. B. S., Chicago: The Heart of Maryland was played in Chicago at the Great Northern Theatre, Jan. 11-Feb. 13, 1897, and at the Columbia Theatre, Dec. 26, 1897, Jan. 1, 1898.

C. A. T., Seattle: Edward W. Townsend, care of Chimme Fadden, is the author and owner of *Chimme Fadden*. The play toured during the season of 1897-'98.

R. B. W., St. Paul, Minn.: Rejane appears in Paris at the Vandeville Theatre, managed by her husband, M. Porel; Sarah Bernhardt has her own theatre, named after her; Coquelin plays at the Porte Saint-Martin, of which he is manager.

A. B. C.: Charles Barnard, secretary of the American Dramatists Club, Townsend Building, Broadway and Twenty-fifth Street, New York, can give information about ownership of American plays.

ENGLISHMAN, Detroit, Mich.: Chauncey Cleott has acted in England. He played the Chevalier Patrick Julius O'Flanagan, in *Mme. Decima*, a musical comedy adapted from the French by F. C. Burnand, with music by E. Audran, that was produced at the Criterion Theatre, London, July 23, 1891.

W. S. M., New Bedford, Mass.: A single number of a paper called *The Green Room* was issued several weeks ago. Address John Ernest McCann, care of THE MIRROR. The statement that the portrait of Sir Henry Irving in THE MIRROR of last week had never before been published should have been qualified to the effect that that publication was the first of the portrait in a periodical.

E. P., Newark, N. J.: His Excellency the Governor was first played in America at the Lyceum Theatre, New York, on May 9, 1890, with this cast: Sir Montague Martin, Guy Standing; Hon. Henry Carilton, Harry Harwood; Captain Charles Carew, Robert Edeson; John Baverstock, William Norris; Captain Rivers, Richard Bennett; Major Kildare, E. Y. Backus; Sentry, George C. Pearce; Groves, J. H. Benbow; Clerk, J. P. Whitman; Footman, John R. Sumner; Mrs. Wentworth Bollingbroke, May Robson; Ethel Carleton, Grace Elliot; Stella De Gex, Jessie Millward. The play was transferred to the Empire Theatre on May 22, 1890.

CUISINE, New York: "Can THE MIRROR name the greatest actors that ever have lived—say twenty of them, beginning with and including Thomas Betterton?" It is impossible for any one to name the twenty greatest actors, because (1), any statement on this subject by any person would be nothing more than a personal opinion based on more or less incomplete information, and (2), because of the older of the great actors there is little but tradition upon which to base opinion. A statement as to actors now living, or but recently dead, by any person, based on personal estimate made after knowledge of their work, no doubt might be disputed by some other person of equal ability as a judge and equal information. A discussion of this question, however, would no doubt be interesting. Alfred Ayres, a student of the drama and a critic well known, submits the following list of actors that he considers to have been the greatest of their time

THE USHER.



Congressman Berry's bill, calling for a small appropriation to collect information that would be of value in formulating a plan for a national theatre in Washington, has become again a topic of newspaper discussion.

Under the right conditions a government theatre would unquestionably exercise a beneficial influence upon the stage of this country. It would educate the public taste and advance and dignify the native drama.

If Congress should pass Mr. Berry's bill it would be at least a step toward an end that from the nature of things political and artistic in this country must be regarded as remote. But it is not likely that anything new or notable would be learned by the inquiries which the measure is designed to set on foot.

Washington, although the seat of government, is not a suitable city for a national theatre. New York immediately suggests itself to the practical mind as the proper place for such an institution.

We have no department of Fine Arts in our Federal system, nor is there any legal method of creating one. What a howl of protest would arise were the cabinet to be augmented by a Secretary of the Fine Arts. Wherefore, the scheme that operates so successfully in France, and which could not be improved upon, is not to be considered seriously as practicable in this country.

And in a land like ours, where politics is regarded as a business and where politicians, as a rule, have little in common with literature and art, what sort of administration could be looked for? A national theatre would naturally be subject to control by the political party happening to dominate, and its appointments would be directed by considerations of "patronage."

A true national theatre, intelligently fostered by the government, would be an inestimable boon to the public and to the drama, but in the existing circumstances is not such a one impossible?

The modest exaction of 25 per cent. or more of a theatre manager's profits as a booking fee by the middlemen and speculators has become such a familiar story that it ceases to create surprise, although the victims that are forced to pay it as a tax for the privilege of doing business groan and groan beneath the weight of the yoke.

Now the game of grab is being extended to many attractions, I am creditably informed. Formerly such traveling companies paid their tribute through the medium of the reduced sharing terms. Latterly the demands have become more rapacious in certain cases. Minor attractions and new attractions are required to pay either a round sum in order to secure a route, or they are privileged to agree to give up a quarter of their net profits for the season.

It is by these debatable means that the interests of the stage are fostered, talent is encouraged and individual enterprise is placed at a premium!

The printed statement that David Belasco has paid \$8,000 to secure the exclusive American rights of Ibsen's *When We Dead Awaken* illustrates the mathematical vagaries of the press-agent. It is much safer to hazard the guess that Mr. Belasco paid \$500 in advance of royalties and has agreed to give 5 per cent. of the gross receipts for the use of the play.

For Mr. Belasco is not a fool in business matters, and he knows the dubious pecuniary value of an Ibsen drama in the United States.

Many Ibsen experiments have been made—the experimenters including Madame Modjeska, Richard Mansfield, Beerbohm Tree and Courtenay Thorpe—and our public has shown no disposition to encourage them by liberal or even paying patronage. A Doll's House, Pillars of Society, Ghosts, and The Master Builder all had their turn, and painstaking care and admirable acting were lavished upon them.

From the reviews and descriptions of the grim Norwegian's latest product it is difficult to perceive wherein it is likely to prove more popular than others of the series of which it is called the epilogue. However, to the literary few, an Ibsen novelty is an event, and they will be glad of the certainty of seeing it on our stage before long.

The House of Commons has been discussing the downward tendency of modern plays. Samuel Smith, the member who introduced the subject, urged a stricter censorship. He called attention to the increase of "foul, corrupting plays," both in London and the provinces. He alleged that such pieces marked a decline in

national life and declared that they "disgusted England's American and colonial visitors." Evidently Mr. Smith is not aware of the rotten sort of fare on which American playgoers have been fed of late.

The Home Secretary, speaking for the Government, expressed the hope that the debate would have some effect in purifying the stage. He had had a conference on the subject with the Lord Chamberlain, who thought that a parliamentary discussion would strengthen his hands.

No formal action was taken on the question, but its consideration may have the effect of stiffening the standards of propriety demanded by the Reader of Plays.

The Coming Age, the magazine published in Boston and edited by that vigorous thinker and writer, B. O. Flower—who founded the *Arena*—during the past few months has devoted much space to the drama. In the May number a series of illustrated reviews is begun under the caption, "Notable Dramatic Triumphs of the Present," signed by Mr. Flower.

The *Coming Age* believes that these articles will do service to the drama and art in general by familiarizing the more discriminating class of magazine readers with the fine work that is to be found here and there on our stage.

THREE SEASONS OF OPERA.

On next Saturday night, May 26, the Castle Square Opera company will appear at the American Theatre for the last time. Next season Manager Henry W. Savage will be associated with Maurice Grau in the management of the new operatic enterprise at the Metropolitan Opera House, that has already been outlined in *The Mirror*, and the American Theatre will be devoted to the drama, under the management of Henry Greenwall.

The three seasons of opera in English, that will close with Saturday night's performance, have been most important in the musical history of New York, and the enormous success of the Castle Square Opera company is highly encouraging to every one interested in the development of musical taste in America. When the organization began its local career at the American, on Christmas Day, 1897, the venture appeared to those best posted in amusement matters to be foredoomed to failure. This, indeed, might have been its fate had the management relied for support entirely upon the regular theatre-going public—a public whose favor is fickle and whose demand for novelty is insatiable. But Mr. Savage, after forming his company, formed his audience, drawing its members chiefly from a well-to-do class that has practically been driven away from the theatre by the triviality and filth of the modern stage. This audience, once organized, was appreciative, reliable, and has remained loyal to the enterprise up to the present time. It was, and will be until the end of the week, the most orderly and the most amiable audience to play before that may be found in any theatre in the city.

The work of the company during the three seasons has in point of variety eclipsed that of any similar American organization. Thirty-three composers, ranging from Richard Wagner to Reginald De Koven, were represented in the repertoire. Several absolutely new operas were produced, and a great many seldom sung standard operas were revived. Quite a number of grand operas, too, that are familiar here only in their original tongues, were sung for the first time in English by the company. And besides making this splendid record on the New York stage, the divisions of the organization in Chicago and St. Louis made almost as creditable a showing in those cities. The Western companies will continue next season, as heretofore, despite the change in the home organization.

Since the beginning of its local career the personnel of the company has almost entirely changed. Individual soloists and choristers have come and gone, but the changes were gradual, and the standards of the organization remain at the last as high and as dignified as they were at the first. That such a legitimate musical enterprise succeeded so admirably should be a matter of great encouragement to New York music lovers; and no little credit should be given to Mr. Savage for accomplishing what must be recorded a triumph in the American operatic field.

RHEA'S COMPANION IN DISTRESS.

For twenty years of successes and disappointments, in times of fortune and in times of illness and sorrow, the late Mlle. Rhea relied for help and sympathy upon her devoted companion, Marie Michailoff. Together they traveled over half the world, and none who knew the artist failed to note with interest and admiration the loyalty of Marie, nor the tender regard for her of the actress. Mlle. Rhea practically adopted her lady in waiting, and that the latter might never come to want the former made provisions in her will that, she thought, would make the future secure. But after Mlle. Rhea's death last year it was found that her estate was not large enough to cover her outstanding obligations. Indeed, there was scarcely enough ready money to pay the funeral expenses. The house in Montmorency, France, which should have been Marie's home for life, was sold for the benefit of creditors. A donation that Mlle. Rhea, on her death-bed, made to her friend was not admitted by the French court, and owing to a technicality the life insurance in Marie's favor was not paid.

So it came about that this faithful friend of a generous woman was left homeless and penniless in Paris. With the death of Mlle. Rhea she lost her means of living. In this condition some old friends of Mlle. Rhea found her. They rented a flat for her at No. 63 Rue Galilée, Paris, and furnished it so that she may rent rooms to visitors to the Exposition. Already some members of the profession, who knew Mlle. Rhea and Marie in the days of the former's triumph, have taken rooms for part of the season, and it is likely that Marie's flat will become a favorite stopping place for players and will provide its mistress with a means of livelihood until the end of her days.

HERNE OWNS SHORE ACRES.

Last week James A. Herne bought from the estate of the late Henry C. Miner the interest held by that manager in Shore Acres, and is now sole owner of this play, which is regarded as Mr. Herne's masterpiece.

ANCIENT PLAYS AT YALE.

One of the most interesting amateur performances in years will be that given by the Yale University Dramatic Association, at the Hyperion Theatre, New Haven, to-morrow (Wednesday). Some of the active members of the association, who have become interested in the old English drama, the study of which is part of one of the courses at Yale, approached the faculty with the request for permission to make an elaborate production of one of the pre-Elizabethan plays. Even the most conservative members of the faculty heartily endorsed the plan. From the many miracle and mystery plays the second of the three Shepherd's plays in the Towneley series was decided upon as being the most interesting to produce.

Libraries have been ransacked, all the known authorities of this country have been consulted, and costumers have been interviewed, in order that historical accuracy may be attained in the production.

About 150 students will take part in the performance. The women's parts will, of course, be played by men, as was the custom when the play was originally presented. The curtain will rise on a street scene in a Fifteenth century English town. A crowd of merry-makers and sight-seers are gathering for the purpose of witnessing the pageantry performance of the "Secunda Pagina Pastorum." It is presumed that while the people are waiting the same play is being given in another part of the town, as it was customary to give the play in a half a dozen streets in a day. Games are being played, courtships being carried on, etc., when the heralds announce that the pageant is coming. A space is cleared and roped off, and when all is in readiness a large cart, with two compartments, the upper of which is the stage and the lower the "green-room" so to speak, is drawn upon the stage and the play begins.

The first part of the play is of a decidedly farcical nature. Three shepherds, a sheep stealer, and a sheep stealer's wife, are the principals of the farce, which concludes with a hilarious tossing in a blanket of the sheep stealer by the three shepherds. Becoming exhausted with the sport, they throw themselves on the ground and finally fall asleep. At this point the whole character of the play changes. While they are sleeping an angel appears to them, announces the birth of Christ, and directs the shepherds to "follow yonder star." Arriving at the stable they offer their little presents to the Christ-child, while a host of angels sing the "Gloria in Excelsis."

The miracle will be preceded by one of the Canterbury tales. Henry D. Westcott, 1901, has made a dramatization of Chaucer's "The Pardonner's Tale," that promises to be interesting. The scenario of the tale, simply as a tale, is perfect and should make a good play. In the original the Pardonner tells of three carousing rogues who, becoming incensed at seeing the corpse of one of their former companions being carried to its grave, make an oath to seek and slay the villain, Death, who robbed them of their companion. In their search for Death they inquire of an old sage as to how to find Death. The old sage directs them to a tree under which they will surely find him. Arriving there they find a pile of gold, which they take further into the woods in order to divide it. They quarrel over the division, with the result that all three find the Death they seek. The entire production will be given under the stage-direction of Frank Len Short.

IRVING SAYS AU REVOIR.

The American tour of Sir Henry Irving, Ellen Terry and the London Lyceum Theatre company closed at the Harlem Opera House on Friday with a performance of *The Merchant of Venice* before an immense audience. After the trial scene Sir Henry made a speech, in which he said:

I thank you for myself and Miss Terry for this generous expression of appreciation. Tomorrow we will be speeding over seas to our kinsmen and your kinsmen. I say our kinsmen and your kinsmen, because our glory is in your glory, our pride your pride, our honor your honor. We shall tell them, Miss Terry and myself, as I have already told them in past years, that the bonds of affection which unite the two great English-speaking nations, your great and glorious Republic and our dear country, are tightening and growing stronger day by day. I hope to stand before you again next year and endeavor to deserve again your gracious favors, which for so many years past we have found so sweet.

The actor-knight, Miss Terry and the company sailed away for London on Saturday on the steamship *Mnemonice*. The tour of twenty-nine weeks in this country is said to have earned about \$200,000 for Sir Henry. Before sailing Sir Henry sent to Colonel Baden-Powell, the hero of Mafeking, the following cablegram: "Great Glamis; worthy Cawdor." Colonel Baden-Powell has been an enthusiastic amateur actor, and Sir Henry believes that he is up in Macbeth.

DRAMA IN THE PHILIPPINES.

Henry Dallas English Musical and Dramatic company has been playing a highly successful season at the Zorilla Theatre, Manila. The repertoire shows The Sign of the Cross, His Excellency the Governor, Pink Dominoes, The New Boy, Charley's Aunt, The Sorrows of Satan, A Runaway Girl, The Geisha, and the Drury Lane pantomime, The Babes in the Wood. Thus Manila is pretty well up-to-date dramatically. The company includes Henry Dallas, Arthur Percival, Bertram Hermann, D. Munro, J. B. Ferrell, J. L. Hall, A. Martin, Lawrence Derrick, R. H. Stephenson, Edwin Phillips, Madge Grey, Muriel Alleynne, Nellie Ridgway, Hetty Peel, Florence Peel, Rosie Blair, Ethel Hardacre, Ethel Oppitz, and Fanny Stanley.

NEW MEMBERS FOR THE BIRTHDAY CLUB.

At a meeting of the officers of the Birthday Club, held in this city on May 17, the following persons were elected members of the club: Louis Aldrich, Frederic Arundel, Rose Coghlan, J. L. C. Clarke, Alphonse Ethier, Charles B. Hawkins, Joseph Haworth, Beryl Hope, Philander Johnson, Harry James, Paul Lester, Gretchen Lyons, Fred Matthews, Charles Henry Meltzer, E. W. Morrison, George Taggart, and Nellieette Reed.

A SUMMER OPERA COMPANY.

Joseph C. Fay has resigned from the cast of *A Runaway Girl* and goes to Louisville with his own opera company, under the management of James B. Camp, to sing at the Auditorium all Summer. The principals of the company are Villa Knox, Minnie de Ren, Celeste Wynn, Josie Intropidi, Matilde Capron, Raymond Hitchcock, William Stevens, Harry Girard, Edward Webb, George Miller, Frederic Collins, and Clarence West, musical director. There will be a large chorus and ballet.

PERSONAL.



CONRAD.—Richard Conrad, director of the Irving Place Theatre, is now in Germany on his annual quest of new plays and famous players. He will, as usual, visit all of the principal cities and witness performances in the important court theatres. He will also visit Paris and London this year, and will return to New York in August. The season at the Irving Place Theatre will open on Sept. 29, and it is expected that during the Winter Herr Conrad will make a number of important productions.

HERNE.—Julie Herne, daughter of James A. Herne, is writing a play.

BLAKE.—Mr. and Mrs. Harry M. Blake have taken passage for Glasgow on the *Nebraska*, sailing next Saturday. They will spend some time at Mr. Blake's country house, near Bath, and after paying a month's visit in Paris, will return to this side later in August.

MACDONALD.—William H. MacDonald was ill last Tuesday, when his role in *The Serenade*, with the Bostonians at the Knickerbocker was sung excellently by Charles R. Hawley.

DORIA.—Augusta Doria, of Boston, has been engaged for three years as first dramatic mezzo-soprano at the Royal Opera de la Monnaie, Brussels. Miss Doria is a pupil of Mme. Marchesi.

MASON-GREY.—John Mason and Katherine Grey were married on May 14 in Boston.

HAWORTH.—Joseph Haworth will retire on Saturday from the cast of *Quo Vadis* at the New York, but will not enter vaudeville, as has been announced.

PAGE.—Thomas Nelson Page is dramatizing his novel, "Red Rock."

PERLEY.—Frank L. Perley has postponed his departure for Europe until about July 1.

BENTLEY.—The Rev. Walter E. Bentley, secretary of the Actors' Church Alliance, was the guest of honor at the May reception of the Twelfth Night Club last Tuesday. Mr. Bentley made an address upon the subject of the work of the Alliance, and in speaking of the theatre he said that more plays dealing with labor problems of the present day are needed.

MILLWARD.—Jessie Millward will sail on May 30 to spend the Summer in England.

GOODFRIEND.—Mrs. Ida Jeffreys Goodfriend, who has been traveling with her son, Douglas J. Wood, leading juvenile in *At the White Horse Tavern*, played *Josephine* in that comedy at Montreal recently, when illness incapacitated the leading lady, who had no understudy. But for Mrs. Goodfriend's clever and prompt service the company would have lost three performances.

HARRIS.—Wadsworth Harris gave a reading from *Hamlet* at Wellesley College on May 15, his second reading there this season. Mr. Harris, after the reading, was the honored guest at a luncheon given by the Shakespeare class.

LIESEGANG.—Adolph Liesegang celebrated last Tuesday at the American Theatre the occasion of his one thousandth performance as musical director of the Castle Square Opera company. A silver wreath was presented to him, and from the members of the company he received a diamond-studded baton.

WALSH.—Blanche Walsh, who sailed for Europe on Saturday, will star next season in a new romantic play by Eugene W. Presbrey.

MANSFIELD.—Richard Mansfield's latest announcement for next season contemplates an Autumn engagement at the Garden Theatre, a tour of eight weeks in large cities, and a long term at the Herald Square Theatre. Mr. Mansfield has added to his repertoire for next season Victor Mapes' romantic drama, *Don Caesar's Return*.

KRUGER.—Jacques Kruger, it is said, will star next season in a play entitled *Dreams*.

FERNANDEZ.—Bijou Fernandez is ill at the home of her mother, Mrs. E. L. Fernandez, at Larchmont, N. Y. She is said to be suffering with appendicitis.

SANDERSON.—Sibyl Sanderson is reported to have announced in Paris her betrothal to Henri Voison, a Swedish artist.

BURBECK.—Mr. and Mrs. Frank Burbeck (Nanette Comstock) will return from Chicago this week to sail for Europe on Saturday. They will remain abroad until Autumn.

MCLEAY.—Franklin McLeay has planned a benefit for the Ottawa fire sufferers, which will occur at Drury Lane Theatre, London, on June 13, when E. S. Willard will reappear.

FISCHER.—Alice Fischer has been elected vice-president of the alumni of the American Academy of the Dramatic Arts.

RIVELLE.—Hamilton Rivelle was badly burned while trying to take a photographic flashlight on Thursday night. However, he was able to appear as usual with Olga Netherole on Friday.

FREEMAN.—Max Freeman, who went to London to produce *Quo Vadis* for Fred G. Whitney at the Adelphi Theatre, returned to this city on Saturday. He will resume the stage management of the play at the New York.

CURRENT AMUSEMENTS.

Week Ending May 26.

Flatbush Borough.

METROPOLIS (Third Ave. and 42d St.), Closed Sat., May 5.
 OLYMPIC (Third Ave. bet. 12th and 13th Sts.), BURLESQUE.
 HARLEM OPERA HOUSE (209-211 West 125th St.), Closed
 Sat., May 5.
 HURTIG AND SEAMON'S (209-211 West 125th St.), VAUDEVILLE.
 PROCTORY'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
 PROCTORY'S PALACE (3rd St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 p. m.
 CARNegie HALL (Seventh Ave. and 57th St.).
 NEW YORK (Broadway and 42d St.), QUO VADIS—7th Week—40 to 50 Times.
 CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—12th Week—40 to 50 Times.

BERKELEY LYCEUM (2d West 45th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). Closed Sat., April 23.

REPUBLIC (209-211 West 43d St., adjoining The Victoria), Closed.

AMERICANA (Third Ave., 42d and 43d Sts.), IL TROVATORE, LA TRAVIATA AND FAUST.

MURRAY HILL (Lexington and 41st St.), HENRY V., DONNELLY STOCK IN SHE STOOPS TO CONQUER.

BROADWAY (Broadway and 41st St.). Closed Sat., May 12.

KENDLESCHN HALL (113 West 49th St.). Closed.

EMPIRE (Broadway and 42d St.). Closed Sat., May 19.

METROPOLITAN OPERA HOUSE (Broadway, 46th and 47th Sts.), Cleo Woda, April 25.

CASINO (Broadway and 29th St.), THE CASINO GIRL—10th Week—40 to 50 Times.

KNICKERBOCKER (Broadway and 30th St.). Closed Sat., May 19.

HERALD'S SQUARE (Broadway and 30th St.). Closed Sat., May 5.

GARRETT (3rd St. East of Sixth Ave.), WILLIAM GILBERT IN SHERLOCK HOLMES—26th Week—30 to 50 Times.

KOSTER & NIALL'S (145-149 West 33d St.), VAUDEVILLE.

SCHLEY (112 West 34th St.). Closed Sat., April 26.

MANHATTAN (125-127 Broadway). Closed Sat., May 12.

THIRD AVENUE (Third Ave. and 34th St.), THE WAGES OF SHAME.

BLIJOU (116 Broadway). Closed Sat., April 26.

WALLACK'S (Broadway and 35th St.). OLGA NETHERSOLE IS SAPHO—20 plus 7th Week—30 to 50 Times.

DALY'S (Broadway and 36th St.). A RUNAWAY GIRL—100 plus 116 plus 7th Week—30 to 40 Times.

WEBER & FEIJER'S (Broadway and 36th St.). Closed Sat., May 5.

COMIQUE (Broadway and 28th St.). Closed Sat., April 26.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). CONTINUOUS VAUDEVILLE—12:30 to 10:30 p. m.

GARDENS (Broadway and 27th St.). Closed Sat., May 12.

MAISONNEUVE (SAIGON) (Madison and Fourth Ave., 26th and 27th Sts.). Closed.

MINIACI'S (612-614 Eighth Ave.), THE HOT AIR CLUB.

MADISON sq. (Sixth Ave., 31st St. Broadway). Closed Sat., April 26.

LYCUM (Fourth Ave. bet. 38d and 39th Sts.). Closed Sat., May 12.

EDEN THEATRE (28th St. bet. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.

PRIMAVERA (28th St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 39th St.). WILLIE COLLIER IN MR. SMOOTH.

CHICKERING HALL (Fifth Ave. and 16th St.). Closed permanently Thurs. Eve., April 22, 1900.

IRVING PLACE (Southwest cor. 19th St.). Closed Mon., April 26.

POULTONSTON ST. (14th St. nr. Sixth Ave.). Closed Sat., May 12.

KEITH'S (East 14th St. nr. Broadway). CONTINUOUS VAUDEVILLE—12:30 to 11:30 p. m.

ACADEMY (Irving Place and 14th St.), WOMAN AND WINE—30 plus 2d Week—9 to 10 Times.

TONY PARSONS (Familly Building, 14th St.). CONTINUED VAUDEVILLE—12:30 to 10:30 p. m.

DEWEY (106-112 East 14th St.). IRWIN BROTHERS' BURLESQUES.

STAR (Broadway and 15th St.). DEVIL'S MINE.

GERMANIA (147 East 15th St.). Closed, May 7.

LONDON (205-215 Bowery). BURLESQUE.

PEOPLES' (198-208 Bowery). THE HIBERNIAN DRAMA.

THALIA (208-218 Bowery). THE HIBERNIAN DRAMA.

WINDSOR (208-218 Bowery). THE HIBERNIAN DRAMA.

CHINESE THEATRE (Boys Ave.). THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (256-260 Montague St.). AIDEN BENEDICT'S PRODUCTION OF QUO VADIS—2d Week.
 PARK (Montague St.). Closed.
 GARRICK & BEHMAN'S (380-382 Adams St.), THE BEHMAN SHOW.
 NOVELTY (Driggs Ave. and South 4th St.). Closed Mon., May 7.
 GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.). Closed Sat., May 12.
 LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.). Closed.
 UNION (204-206 Grand St.). BURLESQUE.
 CHIMMERSON (Grand Ave. and Fulton St.). Closed.
 AMPHION (467-481 Bedford Ave.). Closed Sat., April 26.
 STAR (201-207 Jay St. nr. Fulton St.). THE INDIAN MAIDENS.
 KEMPTIME (101-105 South 6th St.). Closed Mon., May 7.
 COLUMBIA (Washington, Tilbury and Adams Sts.). Closed Sat., May 5.
 GATEWAY (Broadway and Middleton St.). Closed Sun., April 26.
 LYCEUM (Montrose Ave. and Leonard St.). OUT ON THE STRINGS.
 BLOU (Smith and Livingston Sts.). Closed Sat., May 10.
 MONTAUK (205-207 Fulton St.). CASTLE SQUARE OPERA COMPANY IN MARTHA AND MAGOLASTO.
 MUSIC HALL (Fulton St. and Alabama Ave.). Closed Sun., May 12.
 ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). BOWLING.
 FOLLY (Graham Ave. and Debevoise St.). New Building.

AT THE THEATRES.

Third Avenue—The Wages of Shame.

Melodrama 'n five acts, by Frank Harvey. Produced May 21.

Father McGrath George R. Sprague
 Sir Terence O'More Clayton Legge
 Martin Drake William Redfield
 Larry Beamish Tom Smith
 Andy Givens James J. Flanagan
 Larry Loring Charles Tomyer
 Lady O'More Ethelyn Palmer
 Bridget Flanagan Annie Mortimer
 Sheela Rena Timmons
 Kitty Sullivan Louise Locas
 Kathleen Malone Jessie Wallack-Dixon

Frank Harvey's latest romantic Irish melodrama, entitled The Wages of Shame, was acted for the first time in New York last evening at the Third Avenue Theatre. The play is built upon conventional lines and all of the characters had apparently stepped out of the old favorite Irish dramas into this new one, bringing with them their familiar characteristics and attire. But for all that there are enough strong situations and plaudit-winning lines in the play to engage the interest, and the audience last night waxed enthusiastic over several of the scenes.

Kathleen Malone, a motherless school mistress, is loved by Sir Terence O'More, a young baronet, and Larry Beamish, a light hearted, generous Irish lad. Lady O'More, step-mother of Sir Terence, and Martin Drake, a lawyer, conspire to prevent the young nobleman from marrying the heroine. Larry, learning that Kathleen really loves Sir Terence, sacrifices his own love and becomes the staunch champion of the hero and heroine against the villain and "villainess." Through the adventurous action of the play, which includes an attempted murder, a mob, and other exciting incidents, Larry is ever brave and resourceful, and at the last he brings about the almost despaired-of happy ending.

Thomas Smith, as Larry, was natural and buoyant, though somewhat conventional. Jessie Wallack-Dixon acted the role of Kathleen very tenderly and appealingly. Clayton Legge was a capital Sir Terence, George R. Sprague a dignified and earnest Father McGrath, and William Frederic an acceptable Martin Drake. The other roles were for the most part fairly well played, and the mounting of the melodrama was excellent. Next week, The Midnight Flood.

Murray Hill—She Stoops to Conquer.

At the Murray Hill Theatre last evening the Henry V. Donnelly Stock company made a bold venture into the field of old comedy by presenting She Stoops to Conquer; and from the frequent and sincere applause of the audience the enterprise may be said to have been a

success. The stage settings were appropriate and the costumes were handsome. Some of the players acted their roles intelligently and with considerable grace, but on the whole the performance lacked something of the quaint charm that only those who are deep-dyed in old traditions can bring to Dr. Goldsmith's play.

William Redmund, as Sir Charles Marlow, was perhaps the most successful in reviving the atmosphere of the palmy days, and his impersonation was among the best that he has given this season. Ralph Stuart and Charles D. Waldron were rather too modern in manner and bearing as Young Marlow and Hastings; and Thomas L. Coleman, though pleasing, was not at his best in the role of Hardcastle. Walter Allen caught very well the spirit of Tony Lumpkin, and his portrayal of that character was one of the most acceptable of the performance.

Dorothy Donnelly, as Miss Hardcastle, was graceful and attractive, as she always is, and Georgia Welles was a sprightly Miss Neville. Grace Huntington acted the role of Mrs. Hardcastle well, and the minor parts were acceptably played. Next week, Nancy and Co.

Star—Devil's Mine.

Fred Darcy's familiar melodrama, Devil's Mine, was revived before a large audience last evening at the Star Theatre, and the thrills and excitements so dear to lovers of the repertoire order of drama in provincial towns proved as potent as when the play was first seen here at Jacobs' Theatre, now the Third Avenue, back in the early Autumn of 1890.

Devil's Mine is a first-rate specimen of typically American melodrama, reeking with real Western atmosphere, and it was well played throughout and made an unqualified hit with the Star clientele, who yearn to be thrilled. The scenery was adequate and the play went with all its whizbang vim and bounce.

In the cast were Howard Hall, Fred Darcy, Logan Paul, Louis Egan, Jerome Cee, John Pendy, John H. W. Byrnes, Charles Horn, Mabel Florence, and Isa Breyer. Next week, Black Patti's Troubadours.

American—Il Trovatore.

The Castle Square Opera company began its farewell week at the American Theatre last evening with the performance of Il Trovatore. The opera has been often sung here by the organization, yet a large audience gathered, as usual, to hear the familiar singers in the twice-familiar roles.

Grace Golden was at her best as Leonora, and after several of her numbers received the abundant applause for which the American Theatre audiences have become noted. Joseph F. Sheehan repeated his former success as Manrico, singing with his customary feeling and sweetness. Mary Linck was a most satisfactory Azucena, and Harry Luckstone sang the role of Count di Luna very effectively. W. H. Clarke was a splendid Ferrando, both vocally and dramatically, and the chorus sang lustily and with excellent finish.

To-night and on Wednesday and Friday evenings La Traviata will be sung for the first times by the company in this city. Faust is announced for Thursday evening and Saturday afternoon, and on Saturday night acts from several grand operas will be presented, in which will appear all of the members of the organization.

Grand—Mr. Smooth.

Willie Collier opened a week's engagement at the Grand Opera House last evening in Mr. Smooth, which he presented at the Manhattan Theatre early in the season. Mr. Collier wrote the farce himself, and it is typical of him, bright, breezy and comical, and with "up-to-date" Americanism showing in every line. A good house thoroughly enjoyed the performance last evening. As the glib-tongued Mr. Smooth, Mr. Collier was again seen at his best. His methods are peculiar and irresistibly funny. Thomas Evans scored once more as the book-maker, giving one of the best character pictures of the season. Louise Allen-Collier's work was very pleasing, and commendable performances were given by Myrtle May, Helena Collier, Helen Reimer, George W. Parsons, M. L. Heckert, Thomas Garrick, John F. Ward, and Alfred Hickman.

At Other Playhouses.

ACADEMY.—Woman and Wine, transplanted from the Manhattan, continues prosperous.

DALY'S.—A Runaway Girl will end its engagement here next week.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—James K. Hackett continues in The Pride of Jennico.

NEW YORK.—Stanislaus Strange's version of Quo Vadis is still the bill.

WALLACK'S.—Olga Nethersole will appear in Sapho until May 29.

CASINO.—The Casino Girl attracts large audiences.

TRANSATLANTIC TRAVELERS.

Ethel Henry will sail for England to-morrow (Wednesday on the Teutonic). Miss Hayes, who came to New York as leading lady in Mrs. Langtry's company, has been very successful in drawing room recitals, and has made a wide circle of friends here. She may return in the Autumn either for a professional engagement or to continue her work as a monologist, for she has grown fond of New York and its people.

Mrs. Langtry and her company will close their American tour at Providence, R. I., this (Tuesday) evening, and will sail for home on the Dominion Line steamer New England, from Boston, to-morrow.

Ferdinand Gottschalk will sail for London on the Teutonic, on Wednesday.

Mrs. Wood, mother of the late Jessie Wood, was among the passengers who arrived in New York from England on the Minneapolis last Saturday.

Among those that sailed last week for Europe were Blanche Walsh, Emil Paur, M. and Madame Ignace Paderewski, Hugo Goerlitz, Marcella Sembrich, Lillian Nordica, Carrie Bridewell, Ben Davis, Mr. and Mrs. Henry C. Krebsbach, and Aaron H. Woodhull.

SAID TO THE MIRROR.

THOMAS MEEGAN: "Kindly contradict the statement that I am with Henrietta Crosman. I have been with the Columbia Theatre Stock company in Newark, N. J., all the season.

ON THE RIALTO.

The "Saunterer" of Town Topics, though usually well-informed, sauntered some distance from the facts last week in his reference to Mrs. Edith Wharton as the author of the play, The Greater Inclination, in which Mrs. George Gould made her appearance last winter. Mrs. Gould did appear in a play by Mrs. Wharton, but its name is The Twilight of the God. "The Greater Inclination" is one of Mrs. Wharton's stories. It has not been presented as a play.

Two plays of Long Island const life will be running simultaneously at New York theatres next season. On Labor Day James A. Herne will open the new Republic Theatre with his latest play, Sag Harbor, while two weeks later, at the Manhattan, a dramatization, by Michael Morton, of F. Hopkinson Smith's popular novel, "Caleb West," will be produced by Jacob Litt. Sag Harbor won a great success in Boston and other cities, where it was presented last season. Mr. Herne, in Captain Dan Marble, seems to have created as fine a character as his Nat Berry, in Shore Acres. There is always a great interest in Mr. Herne on any work from his pen, and judging by the verdict in other places, a prosperous career would seem to await Sag Harbor in New York. Caleb West will have been untried until its opening at the Manhattan. Those that have read Mr. Smith's story, however, realize the strength of its plot and situations and the skill with which its characters are drawn. It appears to contain the material for a capital play, and the two engagements announced, those of George Fawcett and J. H. Benrimo, indicate that the presenting company is to be composed of players of recognized ability. Altogether, the chances for both plays seem to be excellent. And the rough, honest, big-hearted Long Islander will be a welcome relief from the romantic heroes of past centuries, of whom the end is not yet.

Coming downtown from Harlem one night last week several members of Sir Henry Irving's company were heard in an elevated railway train discussing the characteristics of the Great American Hog. One gentleman told how, in traveling up to the Harlem Opera House in a crowded car, he had remarked the fact that he was the only man that had the manners to relinquish a seat to a woman. Others announced that they had observed the same phenomenon. A young woman weighed in with violent denunciation of New York deportment and vowed that, in entering one of our noble department stores, she had opened the door and looking back, had seen a man approaching. Rather than discourteously permit the door to slam in the face of the follower, she had held it open until he drew near, expecting that he would take hold of the door and relieve her of the responsibility. But not so. The man had dashed up, passed through the doorway, and on into the store, letting her hold the door open for him and never even deigning to say, "thank you!" She thought that any man might have seen that she did not look like one hired to hold doors open for persons. And then she and the other Londoners united in bewailing the sorry manners of this Great Metropolis. The worst of it was that the Britishers were perfectly right.

CARMEN SUNG BY NEGROES.

Carmen	Madame Plato
Frasquita	Mrs. M. Randall
Mercedes	Mrs. T. Fields
Li'l B.	Miss E. De Lyons
Don Jose	Theresa Drury
Zuniga	G. W. Taylor
Martinez	Frederic Sheldon
Dancario	Albert De Ancy
Escamillo	R. Johnson
	Frederic Sheldon

FUND FOR AN ACTORS' HOME.

For many years the Actors' Fund of America has hoped to establish an Actors' Home for the aged and infirm members of the profession. The project has been discussed at the annual meetings of the Fund, and President Louis Aldrich has been exceptionally earnest in advocating such an institution. Through his solicitation, following the discussion of the subject at the nineteenth annual meeting of the Fund last week, Al Hayman on Saturday sent to the New York *Herald* a cheque for \$10,000, to be given for the purpose of establishing an Actors' Home, on condition that \$50,000 additional be subscribed by the actors and managers of America. With this as a basis upon which to operate, Mr. Aldrich industriously began to work for the object, influencing several persons to send subscriptions to the *Herald*. On Sunday the *Herald* made the matter public and published a list of subscriptions which, including Mr. Hayman's, aggregated \$23,300. Yesterday this list was added to, and at least accounts the subscriptions were as follows:

Al. Hayman.	\$10,000.00
Charles Frohman.	5,000.00
Maurice Grau.	1,000.00
William H. Crane.	1,000.00
Joseph Jefferson.	1,000.00
Francis Wilson.	1,000.00
Jacob Litt.	1,000.00
Frank W. Sanger.	500.00
Rich and Harris.	500.00
Klaw and Erlanger.	500.00
Sir Henry Irving.	500.00
John Drew.	500.00
Nat C. Goodwin.	500.00
W. A. Brady.	500.00
Joseph R. Grinner and Phoebe Davis.	500.00
W. J. Ferguson.	500.00
Mrs. Leslie Carter.	500.00
David Belasco.	500.00
A. F. Hartz.	500.00
Lillian Russell.	500.00
Jefferson De Angelis.	500.00
American Beauty company, Shaftesbury Theatre, London.	50.00
George W. Lederer.	100.00
George McLellan.	100.00
Norman J. Norman.	50.00
Edna May.	25.00
Richard Carle.	10.00
Louis Wesley.	10.00
Other members.	89.25
Total from the company.	344.25
Edwin Forrest Lodge, Actors' Order of Friendship.	500.00
Nixon and Zimmerman.	500.00
James K. Hackett and Mary Manning.	100.00
New York Lodge, No. 1, Elks.	250.00
Total.	\$25,994.25

All who wish to add to this fund should forward subscriptions to the New York *Herald*.

HER MAJESTY PRODUCED.

Her Majesty, a four-act play dramatized by Joseph L. Clarke, from the novel of the same name by Elizabeth Knight Tompkins, was produced for the first time on any stage at the Stillman Music Hall, Plainfield, N. J., May 14, and was warmly received by a small audience.

The drama is of the prevalent romantic type and its action occurs in the mythical kingdom of Nordenmark, to the throne of which Queen Honoria steps from a convent. A revolution threatens the land, and the Queen, to learn the cause of her subjects' discontent, goes among them in disguise. She meets a young count, of socialistic ideas, who has renounced his rank and turned workingman. The queen and the count are arrested as suspicious characters and imprisoned. Honoria escapes in time to save the count, who has been sentenced to death. Later the count protects the queen from a band of rebels and finally they are married. There is plenty of action in the play, and the dramatic situations are many, while the love story is a pretty one.

Grace George had, in Queen Honoria, a role perfectly suited to her, and her performance was thoroughly pleasing. Sheridan Block was decidedly successful in the double role of the rebel leader and a drunken captain, playing both characters with artistic skill. Charles C. Brandt was excellent as a scheming premier; Forrest Robinson was effective as the count; Mabel Strickland was pleasing as a sewing maid, and notable performances were given also by Herbert Carr, T. H. Bunney, and Paul F. Nicholson, Jr. Among others in the company were Mary Asquith, Adella Barker, Sara Stevens, Willard Curtis, Bert Tueman, and J. H. Davies. The company was under the management of W. A. Brady, and the play probably will be seen in this city next season.

ACTORS' CHURCH ALLIANCE SERVICE.

The eighth regular service of the Actors' Church Alliance was held last Sunday evening at Amity Baptist Church. A large congregation, in which were many players and theatrical folk, was in attendance. The Rev. Leighton Williams, rector of the church, preached an interesting sermon upon "The Redemption of Life a Reality in Modern Experiences." The May reception of the Alliance will be held in Amity Hall, 312 West Fifty-fourth Street, on Thursday evening.

NIXON AND ZIMMERMAN IN CHICAGO.

It is stated that Nixon and Zimmerman have just closed a ten years' lease of the new theatre that is to be built in Chicago on the site of the Columbia, recently destroyed by fire. This will give the firm a circuit of playhouses in Philadelphia, Baltimore, Pittsburgh, and Chicago. They are said to be still looking for a theatre in New York.

KEITH AFTER WALLACK'S?

It was rumored last night that B. F. Keith was in negotiation for Wallack's Theatre for a vaudeville house as a Broadway opposition to Procter's Fifth Avenue.

AMONG THE DRAMATISTS.

Molly Elliott Seawall will dramatize her story, "The Sprightly Romance of Marsac," for production next season. Her novel, "The House of Egremont," will be staged also, William Young making the adaptation.

George V. Hobart will write a new comedy, "The Military Maid," for Josephine Hall, and W. J. Thorold's novel, "Near the Throne," will be put in melodramatic form, both to tour next season under Alfred E. Aaron's management.

Murry Woods and Arthur D. Hall are negotiating an early Fall production for their new four-act melodrama. The play is founded on an American subject known to the entire reading public, and those who have heard it read pronounce it an exceptionally strong play.

KILLED BY AN ENGINE.

Charles Edwards, purchasing agent for the Wallace circus, was killed Saturday morning, May 19, about 8 o'clock, at Jeanette, Pa. The circus train had just arrived at that place, and the young man alighted from the car in which he had spent the night and was walking along the track next to the one on which the train was standing when he was struck by an engine and instantly killed. The engine which struck him was traveling at the rate of about forty-five miles an hour and was hauling a car and a caboose. A freight train was passing on the track next to the one on which Edwards was walking, and it is supposed that he was watching this train and did not see the engine, which came rapidly around a curve a short distance away. The unfortunate young man was about twenty-seven years old and had been with the Wallace Brothers for twelve seasons. He was a bright young man and was one of the most trusted employees. He was well liked by all the members of the company. He made his home at Peru, Ind. The remains of Edwards were interred Sunday afternoon at 2 o'clock at Jeanette. A number of the members of the company remained at Jeanette to attend the funeral.

AN EQUINE ACTOR'S ACCIDENT.

John F. Byrne's race-horse, "High and Lofty," fell and broke a limb in a long jump at the Gravesend, N. Y., track on May 15, and had to be shot. The horse had appeared in the Byrne Brothers' play, "Going to the Races."

AFTERNOON TEAS.

The Summer season of afternoon teas at the Actors' Society will begin on May 31, when all members of the society will be welcome at the rooms of the organization in Forty-third Street.

UP IN A BALLOON.

Johnstone Bennett undertook an exciting balloon ascension at the Paris Exposition on Saturday, and narrowly escaped with her life.

OBITUARY.

Sheldon H. Barrett, brother-in-law of Peter and Louis Sells, and general manager of the Forepaugh-Sells circus, died at the United States Hotel, Boston, last week, after a illness of four weeks, three of which were spent in the room in the hotel in which he died. He was first seized with pneumonia and later typhoid fever developed, which resisted the efforts of several physicians. Mr. Barrett was fifty-five years old and was born in Columbus, O. He was a friend of the Sells family from his early childhood, and when quite a young man married Rebecca, the sister of Peter and Louis Sells. He entered the circus business with the Sells' about twenty-five years ago. For several years the firm enjoyed great prosperity. In 1883 the circus was divided and Mr. Barrett managed the division known as the S. S. Barrett Shows, which he conducted with great success until 1889, when the companies were again united, and since then have reaped golden harvests. Mr. Barrett was extremely popular with his business associates and made warm friends all over the country, especially in the West. He was a thirty-second degree Mason, a Shriner, and a veteran of the Civil War. He is survived by a widow and two sons, Louis, who is an excursion manager of the circus, and Sheldon, who lives at Columbus. At his bedside when he died were Mrs. Barrett, his son Louis, and Peter Sells, Michael Coyle, E. M. Coke, Fred Busey and Whiting Allen. The remains were taken to Columbus on Friday for burial with Masonic honors.

Dr. George H. Markley, senior partner of the theatrical firm of Markley and Appell, died at Harrisburg, Pa., May 11. Dr. Markley was formerly proprietor of the Harrisburg Opera House drug store, where the reserved seats were sold. For about twenty years he provided attractions for the Opera House, under the firm name of Markley and Till, and later the firm became Markley and Appell. For several years past the business was conducted by his partner, Mr. Appell, in consequence of the impaired health of Dr. Markley. He had seen service in the Civil War and was a member of a veterans' association. He was also prominent in politics.

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THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Harry Watson's Comedy company in Mr. Watson's farce. The Two Flats, and includes Duffy, Sawtelle, and Duffy, comedy trio; Artie Hall, the Georgia coon shouter; Mulvey and Inman, comedy and dancing duo; the three Juggling Barretts; Billy Link, comedian; Maxwell and Dudley in The Trial Lesson; Myrtle Tressider, soubrette; the Marziotti, comedy duo; Mr. and Mrs. George C. Hamilton, sketchists; the De Vauls in Driven from Home; the Althea Twins, acrobatic dancers; Willette Charters, soprano, and the vitagraph. Tony Pastor sings every evening.

Proctor's Palace, Fifty-eighth Street.

The headliners are Mr. and Mrs. Tony Farrell, in an American Duke, and Kitty Mitchell, the "Lady Graceful" of vaudeville. The bill also includes the Musical Johnstons, xylophonists; Quigley Brothers, comedians; Anna Wilkes, comedienne; Joe Hardman, monologist; the Two Graces, grotesque acrobats; Dan and Dollie Mass, rustic sketch; Mile. Theodora, aerial star; Nible and Riley, comedy duo; William De Boe, equilibrist; Paley's kaleotechnoscope, and the stereopticon.

Keith's Union Square.

Robert Edeson and Ellen Burg in Palmistry head the bill. Bush and Budd, the European grotesques, make their appearance in New York after an absence of four years abroad. The bill also includes the Manhattan Comedy Four, Johnson and Dean, colored comedy duo; Canfield and Carlton in The Hoodoo; Brothers Demin, comic acrobats; the Olympia Quartette; Willis P. Sweetnam, monologist; Newhouse and Ward, comedy bicyclists; the Willert and Thorne company in An Uptown Flat; Everhart, comedy juggler; Kelly and Davis, Irish comedy duo, and Ray Burton, wire performer. The biograph and stereopticon are retained.

Proctor's Fifth Avenue.

Kathryn Osterman heads the bill in The Editor. The others are Macart's dogs and monkeys; Carrie Graham, in her Sis Hopkins monologue; Giacinta Della Rocca, violinist; the Three Goldens, negro comedy trio; St. Onge Brothers, comedy bicyclists; Harry and Sadie Fields, character duo; Anna and Hartlie, comedy sketch; Paschal, equilibrist; Bicknell, clay modeler; Rose and Pearson, contortionists; Eddie Leonard, dancer; Paley's kaleotechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

Georgia Gardner is the star of the bill, presenting her repertoire. The list also includes Harrigan, the tramp juggler; La Petite Etoile, mimic; Zeb and Zarrow, bicyclist comedians; Frances Curran, comedienne; Lillie Western, musical artist; King and Ingram, illustrated songs; Frank Walton and Lillian Jones, rustic comedy sketch; Howard Thurston, prestidigitator; La Toska, contortionist; Weston and Hale, club jugglers; Von Fritwitz Palm, crayon artist; Doherty Sisters, singers and dancers; Paley's kaleotechnoscope, and the stereopticon.

Hurtig and Seamon's.

Rose Coghlan, assisted by John T. Sullivan, heads the bill in Between Matinee and Night. The others are Reno and Richards, "Jess" Dandy, Willis and Loretta, Pat and Mattie Rooney, Gladys Van, the three Westons, and Grant and Grant.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Little Magnets offer the week's bill.

LONDON.—A vaudeville bill entertains the patrons.

MINER'S EIGHTH AVENUE.—The Hot Air Club have moved over from the Bowery for the week.

DEWEY.—Irwin's Big Burlesque company is here this week. The bill includes the Five Cornells, Craven and Pollock, Thomson and Carter, Raymond and Bernard, Zeb and Zarrow, Bailey and Madison, Lillian Burnham, Mile. Marie and others. The burlesque is called A Hot Wave.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Fanny Rice made her first appearance in New York as a vaudeville star, in My Milliner's Bill, which was one of the favorite plays of the late Rosina Vokes. It is a very nice, dainty, polite little comedy, and while there are few hearty laughs in it, it is interesting and amusing. It was capitally played by Miss Rice, who is just as charming as she was in the old Casino days, though in a more subdued and artistic way. As Neil Merridew, she was called upon to run the gamut of the emotions, and she did it with complete success. Incidental to the piece she introduced her singing and dancing puppets, and they met with much favor. Charles Cherry, as Jack Merridew, was capital, especially when he was disguised as the Sheriff. He has a genuine English accent and muchunction. Frank Blair made a satisfactory servant. Marguerite Cornille, "the Venus of Vaudeville," scored a hit of very large proportions, with her daintily rendered songs. Miss Cornille has a very sweet voice, and as she does not put on any prima donna airs, or shriek her top notes at the gallery, it is a delight to listen to her. In addition to a French song, she sang several coon songs in English, with a Parisian accent, that made them seem very pleasant. Taken all in all, Miss Cornille is a most charming performer. Reno and Richards kept the house in roar with their absurdities and clever acrobatic comedy work. They have improved their act in many ways, especially by the addition of new comedy business, and it went with a rush. Mr. and Mrs. Mark Murphy were seen once more in their skit, The Seventh Son, which is an established success. They got all the laughs that were coming to them, which means that the audience had a very good time while they were on the stage. Gertrude Mansfield and Caryl Wilbur presented George Emerick's sketch, Color Blind, which repeated the hit it made here some months ago. The sketch is filled with good lines and comedy situations and business and it is charmingly played by Miss Mansfield and Mr. Wilbur, who

are increasing in popular favor day by day. Webb and Hassan were applauded for some smart acrobatic work. Nelson, Glimbertti and Demone worked very, very hard in their grotesque acrobatic specialty, and perspired freely in their efforts to entertain, in which they were fairly successful. Millard and Wise, talking comedians; Daly and Devore, clever Irish comedy duo; Anna Kenwick, comedienne; the Dawsones, society dancers; John Healy, a genuinely funny comedian, and Tom Hebron were also in the bill. Some new views were shown on the biograph and stereopticon.

PROCTOR'S PALACE.—Junius Brutus Booth, assisted by Alfie Warner, was seen once more in A Conjugal Crisis, which made a very pleasing impression upon the Palace patrons. Mr. Booth is easy and natural, and Miss Warner is a clever ingenue. Carrie Graham made her debut at this house in her specialty, Sis Hopkins, The Country Girl. Miss Graham scored an emphatic hit, and her quaint remarks and eccentric make-up, kept the house in a constant roar. The Golden Trio, always welcome on any bill, succeeded in their efforts at entertaining. The little Golden girl is an excellent dancer, and the other members of the trio helped to keep the audience in good humor. Silvern and Emerie did some very graceful work on the flying rings. Jordan and Welch were right at home, and their Yiddish repartees won lots of laughs. Mandie Caswell and Arthur Arnold scored heavily in their lively acrobatic act, in which both perform very difficult feats. Farrell and Starck were applauded for their bicyclic tricks. Mr. and Mrs. Tom McIntosh finished genuine "coo" comedy in large quantities. Weston and Hale, Harry Von Palm, Williams and Mcburn, the kaleotechnoscope, and the stereopticon were also in the bill.

TONY PASTOR'S.—Clara, Sam and Kittle Morton, and Thomas J. Ryan and Mary Richfield shared the honors. The Mortons were seen to great advantage in their extremely pleasing specialty, which includes a little of everything. Sweet, petite, dainty, charming and altogether lovable is little Clara Morton, and although she appeared at the end of the long bill, those who sat through several very uninteresting acts were well repaid by a view of this gifted little artist, who combines all the attributes that go to make a comedienne of the first class with a modesty of demeanor and a lack of affectation that are as rare as they are pleasing. The older Mortons scored heavily with their comedy and dancing. Ryan and Richfield put on their old act, The Lunatics' Ball, which is full of laughs. Miss Richfield is as refined and pleasing as ever, and Mr. Ryan carries on with as much glee as he used to years ago. His argument over the hour with "Charlie" Ludwig, the versatile and accomplished property man, brought down the house. Edwin Latell played the banjo with his usual skill and made remarks which once upon a time had a humorous flavor. Solos on the xylophone were played by Lillie Weston, who shows no sign of losing her popularity. Bartell and Morris were applauded for their music and parades. The parades are worn out, but they are well sung. Francis J. Bryant, the Irish comedian, has a natural method that appeals strongly to those who like to hear the real Irish brogue properly delivered. His specialty is neatly arranged and his entire performance is eminently pleasing. The Johnsons, Brandon and Regine, Clara Adams, Raimond and Ryner, Simon Brothers, and the vitagraph were also in the bill. Tony Pastor warbled his up-to-date ditties every evening, with great success.

PROCTOR'S FIFTH AVENUE.—Adelaide Herrmann's dainty and picturesque specialty, A Night in Japan, was easily the most pleasing feature of the bill. Her tricks are cleverly performed and her appearances last week were a series of delights to the spectators. The stage setting was very pretty and the act was a success in every way. Thomas Q. Seabrook, assisted by Jeanette Lowrie, filled a second week in The Pride of Harlem, which was described in last week's Minors. Montrell, the juggler, did several very pleasing tricks and finished with an imitation of Ching Ling Foo in costume and make-up. He produced from beneath the cloth a live full-grown ballet-dancer and other things. Billy Van used his "elevator" voice to advantage in telling his jokes, many of which were funny. Turner's Pickaninnies and Pauline Moran pleased the women and children especially with their antics and were liberally applauded. Jess Vernon, the ventriloquist, put on his new act, which is by far the best he has ever done. Several novelties were introduced, which "caught on" splendidly, and the enjoyment of the audience was shown in an unmistakable way. Vernon is one of the most expert ventriloquists on the stage to-day, and his popularity is constantly and deservedly on the increase. Jane Whitehead, "the Little Pas-Ma-La Girl," sang her "trademark" and a few other songs with much success. She is magnetic and gingery and knows how to dress. Sullivan and Paquin, in a novelty act; Frank and Don, comedians; the three Schuyler Sisters, soubrettes; Dick and Alice McAvoy, character comedy duo; La Petite Etoile, the clever child artist; Onda, aerialist; the kaleotechnoscope and stereopticon were also in the bill, which drew excellent business.

PROCTOR'S TWENTY-THIRD STREET.—Kathryn Osterman, who has returned from a very successful Western tour, made her reappearance in The Editor, the bright comedietta by M. H. Lindemann, which more than duplicated its former hit. The character of the up-to-date rural editor suits Miss Osterman admirably and affords her every opportunity to display her talent as an actress of distinction. She was ably assisted by Thomas Tether, George Fuller Golden, "Casey's friend," kept the audience in roar for half an hour with his gib recital of amusing anecdotes. Golden certainly has the "gift of gab," and his wonderful flow of language always causes favorable comment as well as astonishment. He fastened some new mistakes upon poor old "Casey" and was rewarded with many laughs. The Quigley Brothers were amusing in their Toll-Gate sketch. Julian Rose sang Hebrew parodies and told Yiddish jokes with great success. Macart's dogs and monkeys made the children howl with delight. Bertie Fowler, the pretty and clever mimic, won great favor with her imitations, all of which have been carefully thought out. Besides a pleasing personality, Miss Fowler has talent and her specialty is out of the ordinary. Anna Wilkes, the popular comedienne sang some new songs in a very pleasing way. The Maguire-Mullini Trio were applauded for their selections, which are well selected and excellently rendered. Martine Brothers, Duncan and Dudley, Billy and Madrid Jackson, Julian Millard, Paley's kaleotechnoscope, and the stereopticon were also in the bill.

HURTIG AND SEAMON'S.—The Bohemian Show played a return engagement and repeated the former when she died in Chicago a few days ago.

big hit made here several weeks ago. The Four Cohans were the stars and their sketch, Running for Office, made a big hit. Fred Nible's witticisms provoked much mirth, and the antics of the Rossow Midgets called forth liberal applause. Solarot, the clever and beautiful "Queen of Light," was a special feature, and her wonderful work and startling light effects won unlimited approval. Ethel Levey, the Three Merle Sisters, York and Adams, and Swift and Huber were the favorites.

KOSTER AND BIAL'S.—Fair audiences attended throughout the week and enjoyed the efforts of the artists mentioned in last week's Minors. Wills and Loretto, J. W. Winton, the ventriloquist, Emma Carus, and George Evans were the favorites.

The Burlesque Houses.

MINER'S BOWERY.—The Hot Air Clubs, or rather a company using paper so labeled, put up a good bill showing Swor and De Voe, Lottie Fremont, Jerome and Alexis, Harvey Sisters, Faile and Lillian, Ashley and Wooley, and Jessie Webb.

LONDON.—Matt. J. Flynn's Big Sensation company returned to town for a prosperous week.

MINER'S EIGHTH AVENUE.—M. M. Thiese's Wine, Woman and Song was the week's attraction.

OLYMPIC.—The Victoria Burlesques entertained the Harlemites.

DEWEY.—Isham's Octroons held a rag-time festival here last week and drew excellent houses. Belle Davis was the star of the aggregation, and her infinite rendition of some new "fringe" songs caught the fancy of her auditors completely. Others who won more or less favor were William Mozambique English, the Brittons, Billie Miller, and Smart and Williams. The skit, 7-11-77, gave the entire company a chance to sing, dance and be merry.

HOPPER JOINS WEBER AND FIELDS.

A genuine sensation was created in theatrical circles last week when it was announced that De Wolf Hopper, the comic opera star, had been secured by Weber and Fields for the stock company at their Broadway Music Hall. He will replace Peter F. Dailey, who is to star next season.

The contract, which is for two years, was signed on Tuesday in Baltimore, where Weber and Fields were filling an engagement. Hopper, who is an old friend of the actor-manager, visited them in their dressing room, and in the course of a pleasant chat, Weber said suddenly: "Hopper, why don't you come and act with us?" The elongated comedian said he thought it would be a good idea, and inside of ten minutes terms were agreed upon and the deal was concluded. Hopper immediately abandoned his idea of going to London next season, and is now looking forward to a very pleasant engagement as a member of the "happy family," as the Weber and Fields company is called. A special part will be written for Hopper in the new burlesque now being put together by Harry B. Smith, Edgar Smith and John Stromberg for the opening next season.

A WELL KNOWN CHARACTER DEAD.

Otto Maurer, who was known as "the magician of the Bowery," died of cancer at the hospital on Blackwell's Island, this city, on May 17. For twenty-eight years he had kept an establishment at 321 Bowery, where he manufactured and sold apparatus of all kinds for the proper presentation of feats of magic. He instructed amateur magicians, and even the great wizards were not above going to him for advice and material with which to astonish audiences. Maurer was a German and was graduated from a German university. He came to America from Berlin and began here as a magician thirty years ago. Shortly after his arrival here he began the business in which he was engaged up to the time of his death. He was a quaint old character and was highly esteemed by all who came in contact with him. He amassed a good deal of money during his career, but spent nearly all of it for medicine and doctors' fees during the past few years. He was fifty-three years of age and is survived by a wife, two daughters and a son. The latter is a magician.

PROCTOR GETS HARLEM THEATRE.

Right on the heels of the opening of the Fifth Avenue Theatre as a home of continuous vaudeville by F. F. Proctor comes the announcement that Mr. Proctor has secured the lease of the theatre in 125th Street, near Third Avenue, which was formerly known as the Columbus and during the past season as Miner's.

The house is owned by James McCrea, the dry-goods merchant. It was built by Oscar Hammerstein, and for several seasons was run as a popular priced combination theatre. During the season just closed Edwin D. Miner has presented high-class vaudeville programmes there, and has established a reputation for the house as a resort where good entertainments may be looked for. Mr. Proctor will abolish the smoking and drinking privileges and will run the house on the plan of the other theatres on his circuit, presenting high-class, clean vaudeville at popular prices. During the Summer many improvements will be made. The entire house will be redecorated and will present a spick and span appearance when it opens early in the Fall.

BARROWS' NEW PLAY.

On Friday afternoon last at Shea's Music Hall, in Buffalo, N. Y., James O. Barrows produced for the first time a new one-act play called The Major's Appointment, written by the late Nelson Wheatcroft and George Backus. In the leading part Mr. Backus has a character that suits his personality exactly, and the press of Buffalo and the patrons of Shea's declared that the new play is better than *Tactics*, in which Mr. Barrows has been so successful during the past season. The comedy and pathos are blended in a way that keeps the interest of the audience from start to finish. Mr. Barrows was assisted by John Lancaster, as Hugh Beverley, a clerk in the Treasury Department; Florence Wilber (who has recovered from a severe illness), as Jocelyn Huntly, a Southern girl, and John F. Webber, as John Roxey, a plumber. Mr. Barrows is more than pleased with the success of his new sketch, and will shortly be seen in New York.

A SUCCESSFUL TEAM.

The partnership of Tom Lewis and Sam J. Ryan, which was formed in the middle of this season, has been a lucky move for both of these talented performers. Very few of the older acts have attained a better position or are regarded in a better light by both managers and public than this one. Offers from combinations almost without number have been received by Lewis and Ryan, but the "continuous" future has such a rosy aspect that they have decided to remain in it for another season. They will absorb ozone during the Summer by the sad sea waves, at one of the New Jersey resorts, and expect to be in fine trim for next season.

BABY LUND IN LUCK.

Baby Lund, the child vaudeville star, who is prevented from appearing in New York by the fact that she is under age, became the proud possessor of two valuable pieces of jewelry last week. One was a handsome diamond ring, which was given her by Camille D'Arville, who was the bill with her recently at the Grand Opera House, Washington, D. C., and who shared the honors with the juvenile wonder. The other trinket is a gold watch, which was presented to Baby Lund by Robert Wayne, the actor, whose wife, Carrie Laurelle, left it to the child performer when she died in Chicago a few days ago.

EDNA AUG RETURNS.

Edna Aug, looking very chic in a Parisian gown of great beauty, topped off by a dream of the milliner's art which rested lightly on her golden curva, tripped blithely into The Minors office yesterday morning. Miss Aug arrived in her native land a few days ago, after a most successful season in Europe. Her hit was made by her own efforts. She left New York last August and had no engagement on the other side. By a stroke of good luck she was put on the bill at the big benefit to Charles Morton, at the Palace, and her success on that occasion won her an immediate engagement of four weeks at the Palace. This engagement was extended until she had a continuous run of four months at the same house. From London she went to the Winter Garden, Berlin, and from there to the principal music hall in Christiania, Norway, repeating her London hit in both places.

In speaking of her trip Miss Aug said: "I had a most enjoyable time and am going back in the Fall to fill return engagements. It is more than likely that I shall play principal girl in one of the big London pantomimes, as I have a splendid offer. For the benefit of those who have not appeared in London I would state that the more refined your performance is the better it will go. There are a few performers who deal in 'blue' goods and retain their popularity, but the standing rule at the Palace, where the American performers are so popular, is cleanliness above all things."

"I have perfected a new specialty, which I call The Scrub-Woman's Dream, in which I hope to show my friends on this side how I have improved since my last appearance here."

MAY HOWARD IN EUROPE.

May Howard, who sailed for Europe several days ago, will spend a week in travelling through Germany, and will then visit Karlsbad, Paris, and London. She will see the Passion Play at Ober-Ammergau, and take in the Exposition, returning to New York early next Fall.

VAUDEVILLE JOTTINGS.

While playing in Philadelphia, Joe Keaton contracted an ugly sprain, and was unable to continue. His little son, "Buster," went on and finished the week. Mr. Keaton has fully recovered, and will join Phipps and Hedge's New York Stars for week of May 21, opening at the Lyceum, Ithaca, N. Y., with the Harvard Atheneum, Boston, to follow.

Augustus Schuke, the ballet master, has bought a handsome home in the suburbs of Philadelphia, near the Darby Road. Mr. Schuke will make Philadelphia his permanent home. Mr. and Mrs. Schuke and their five little "picks" will start for the West again, playing return engagements of all the leading houses. They will accept all kinds of offers to return to the legitimate stage, but are so successful in vaudeville that they will stay in it. Mr. Schuke is hard at work on a new sensation.

The Tubbs are making a hit with "Her Little Valley," the quaint composition by H. W. Loomis, which has attracted much attention recently.

On account of illness at home, James R. Adams had to return East from Chicago, and has given up the vaudeville arrangement he had made to meet Katharine Swan in her vaudeville debut. Miss Swan will have a special engagement at the Auditorium, Boston, to follow.

According to a notice in "The Critic," a Melbourne weekly, little Irene Franklin has made a hit of very little proportion with the Australians. She is especially praised for her quiet, but effective methods.

Maudie Amber sang last week at the Auditorium, Charleston, S. C., with great success. She has several good bookings in prominent parks.

Cheridah Simpson resumed her vaudeville engagements last week at the Empire, Cleveland, O.

Gertrude Mansfield and Caryl Wilbur will present their new sketch, Cupid's Middleman, on the Proctor circuit in June. They will sail for Europe early in July, and may fill some engagements in England.

Elizabeth M. Murray, who has been seriously ill, has entirely recovered, and will shortly resume her work in vaudeville.

Ralph Bingham will close his road tour about June 9. After a rest of a

VAUDEVILLE.

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Pleasure Bay Park Opens June 25, 1900

LONG BRANCH, N. J.

CHAS. ROSENCRANS, General Manager.

The finest Park on the N. J. Coast, 40 miles from N. Y. and reached by the Penna. R. R.; C. R. R. of N. J., Iron Pier and Patten Line of boats; and Atlantic Coast Electric R. R. Co. from Asbury Park.

VAUDEVILLE FROM JUNE 25 THROUGHOUT THE SEASON.

Pleasure Bay Opera Co. opens July 9 to Aug. 18. Extravaganza from Aug. 20 to Sept. 1. Pain's Fire Works, Balloon Ascensions, Water Carnivals, etc.

Aerial Acts and all up-to-date attractions wanted at all times. Applicants for Opera address KIRKLAND CALHOUN, Stage Director, Pleasure Bay. High-Class Vaudeville Artists and Acts of all kinds. Address PLIMMER & HAYES, Agents, 105 E. 14th Street.

First-Class Electricians, Ushers, Property Men, Doorkeepers. A few good privileges still open including Bicycle Souvenir Goods, Bicycle Boats, etc.

Address all Business Communications to CHAS. ROSENCRANS, Gen'l Manager, Pleasure Bay Park.

WANTED.**PAYING A BILL**By
M. H. LINDEMAN.**A HIT**
A STUNNING HEADLINER,**PAYING A BILL**By
M. H. LINDEMAN.

CHARLES SILKE AND MARION ABBOTT

Our Eastern opening at the New Grand, Washington, D. C., one of the swellest and most critical houses, a tremendous success with managers and critics.

"Mr. Chas. Silke, a snappy light comedian, is most magnetic in his method and should become prominent in vaudeville work." — *Washington Times*. "Paying A Bill proved a very entertaining sketch and afforded a chance to see Miss Abbott in some exceedingly good situations. She is an accomplished actress and bids fair to be as popular with vaudeville audiences as she is in other theatres." — *The Washington Post*.

TRIUMPHAL RETURN.

Ernest Hogan

("THE UNBLEACHED AMERICAN")

And his FUNNY FOLKS will arrive in America (via Vancouver, B. C.) on or about May 12th, 1900, after an undisputable success abroad.

Mr. Hogan will star in his new and original excruciatingly funny farce comedy:

A COUNTRY COON

By MR. ALLAN DUNN.

Managers address American Representative, MR. BILLY BARLOW, Care New Western Hotel, San Francisco, Cal.

WATCH THIS SPACE

Management of MR. CARL DANTE.

P. S.—Were due April 28th but accepted another four weeks' engagement at The Orpheum, Honolulu, H. I.

A POSITIVE HIT. A GENUINE NOVELTY. A RECOGNIZED FEATURE.

T. W. ECKERT AND EMMA BERG

In their "Japanese Operetta,"

By LAMB and PETRIE.

Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Endorsed by Press and Public of Every City.

Week of May 14, Chicago Opera House, Chicago.

J. W. WINTON THE HIT OF THE SEASON

The much traveled Ventriloquist, and

McGINTY THE AUSTRALIAN LARRIKIN.

EVA MUDGE

Character Vocalist, Comedienne.

Address MIRROR, or 215 W. 61st St., New York.

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M. W. TAYLOR, Manager.

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LILLIE GREE - and - WILLIE FRED

In their Great Comedy Success.

Mrs. Bruno's Burglar.

By RICHARD CARLIS.

The Next Morning.

By HERBERT HALL, WINSLOW.



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MARTIN FULLER AND FANNIE GONZALEZ

IN VAUDEVILLE.

Presenting THE PROFESSOR'S SUBSTITUTE

By George Fuller Golden.
Permanent address 284 West 28th Street.

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and Allen Miller. Seymour and Clements, J. Gaffney Brown, Ducreux and Kelly, James E. Bishop, Lundberg and Fonda, Carroll and Loraine, Kitten Birmingham, and George French. Max Unger, the strong man who was at Keith's last week, went out to Harvard to see Dr. D. A. Sargent, the physical expert, and performed a series of tests to show his powers. Dr. Sargent called him one of the most perfectly developed strong men that he had ever examined, and was greatly impressed with the similarity between Unger and Sandow. Unger is going to Europe soon the conclusion of his engagement on the "Grand Circuit." The run will be die down that F. F. Proctor has secured the old Music Hall, which is being remodeled into an up-to-date place of amusement. They even go so far as to declare that the scenery for the new place to be under his management is being painted in Boston.

JAY BENTON.

WASHINGTON, D. C.—The continuous performance given this week by Manager Chase at the New Grand from 2 to 11 p.m., for the entertainment of the thousands of visitors to the convention of the Order of the Mystic Shrine, opened week 21 excellently. The co. includes John W. Barnes (third week engagement) Wilson and Errol (second week); Harry and Kate Jackson in a Bachelor's Home; Willard and Collins, and Pete Baker, Louise Dresser and her "picks," Jack Norworth, E. F. Reynard, John A. West, Nondescript Trio, Goldsmith Sisters, Ray and Edward, Holloway Trio, Nellie Burt, and Rice Brothers.—Miner and Van's Bohemian Burlesquers are in the Orpheum, Milton and Dolle Nobles appeared in a Blue Grass Widow. Will E. Bates played the cornet magnificently. Mark Sullivan proved himself a good mimic. Elta Butler, Buoman and Adelle, and Little Fred repeated former successes. Week 13 Ezra Kenton, Harry Scott, the press agent of the Star, will act in a like capacity for the Oriental Midway co. during the Summer.

WILLIAM CRASTON.

CLEVELAND, OH.—The fine bill at the Empire 14-19 was headed by Lillian Burkhardt and co., and was liberally patronized.—The Merry Maidens co. was at the Star 14-19, and will be followed by Manchester's Cracker Jacks, Goodwin and Co. (second week), and the Musical Maidens, managed by Joseph Hart and Carrie Do Mer were the headliners 12-19 in a sketch entitled Dr. Chancery's Visit, which proved very popular. Mathews and Harris furnished much amusement with their sketch, Adam the Second. Fleurette and Frank Gardiner in a singing and dancing turn were very graceful, and Harry Behr, although in poor voice, was very funny. The Musical Wards, Alf Holt, a clever whistler. Lillian E. and Frank C. Smith in rifle and pistol shooting, and Belmont and Weston completed the bill.

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MILWAUKEE, WIS.—The Star continues to thrive and the Little Egypt co. in their second house awaiting them 13. In the old olio were Virginia Seymour, Mitchell and Love, Emery and Marlow, Garnold and Gilmore, Armstrong and Porter, and James Dooling. House dark 20—indeinitely.

FRED S. MYRTLE.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 14: Sketch, The Golden Wedding; olio, Lillian Shaw, Fauchette and West, May Grant, Margaret Barrett, Morricey Sisters, Mel Grant, Doline Cole, Hartnett, and Wylie; Alice D. Leon, Leona, Gentry Sisters, Three Girls, Leon, Dawson, Barton, and Amy Bushnell. Mr. Barton has in this week's bill some of the very best acts ever seen in this part of the country. Business is excellent, and patrons make the house shake with the tremendous applause given each turn. Clara Barton has had to resort to several curtain calls after each of her turns, owing to her fine condition of comic songs. (Bijou, 14th Street, proprietor): Week 14: Comedy, Yank Olio, May Oliver, Laska Spender, Anderson and Anderson, Minnie Fagerts, Klondyke Trio, West and Thompson, and Madge Anderson. Performances pleasing; well patronized.

SARATOGA SPRINGS, N. Y.—The Palm Garden, under the management of C. H. Austin, of Austin's Electric Garden, Saratoga, N. Y., will open 28, and from the bookings, there is every prospect for even a more prosperous season than was last year's, a fact that was a record breaker for this house. The Gem will open under the management of David Barnum, about June 1. Many improvements have been made.—Kayderos Park is being hurried to completion and when thrown open to the public, about June 15, will be an attractive resort. The open-air theatre has a seating capacity of 2,000, and Manager Gorman will run a strong vaudeville bill throughout the season.

JOHN T. WARDE.

PHILADELPHIA, PA.—The Fada and Folies co. in an excellent novelty programme holds the week at the Tropicadero. In the co. are Harris and Walters, Lucille La Roche, Trio, Thomas and Walcott, Mike S. Whalen, and John E. Bruce. The co. will open 28, and will be known for its latest attractions. Week 28 Rose Sybil's London Belles closes the season, which has been the best in the annals of this prosperous house.

The Tuxedo Club Burlesquers are at the Lyceum, Reid and Gilbert, Aggie Abner, Curtis and Watson, Alme Travis, Morris and Armour, and Fields and St. John do specialties. A High Ball closes. Business continues large. Little Egypt co. 28.—The Arch Street Museum, with various exhibits, introduces Street and Brooks, W. A. Long, Murray and Mack, Marguerite Clemmons, Crolius and St. Alva, and the cinematograph.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lorenz, resident manager): A shampoo entertainment was offered 14-19. Louise Thordyke-Boucicault in A Proper Impropriety, assisted by James Horne, headed the bill. Another very taking act was that of Laddell and O'Neill. Miss O'Neill fairly bubbles over with merriment and everything she does sparkles. The other member of the team is cleverly dressed. The Four Jugglers Johnson, McAvoy and Mar Blockson and Dillen Brothers, Mouline Sisters, Lawrence Claude, Carlos and Vouletti, McFayden and Royal Claude, Tharto, John T. Powers, Carl Charles, and the biograph made up the bill. Week 21-26 Helene More, Will M. Cressy and Blanche Dayne, Eva Williams and Jack Tucker, Joe Welch, Howard and Rand, Froebel and Rue, Max Unger, biograph, Mc Cool and Murphy, Ed Gifford, Mabel and Sam, and Almon and Parker, Orpheum (Sotz and Nathanson). A star bill was furnished by Fred Irwin's Majestic Burlesquers. 14-19. Business was good. Belle Taylor, the Three Merrills, Todd-Judge Family, Mitchell Sisters, and Kolb and Dill were warmly received. Parisian Belles Burlesquers 21-26.—Westminster (George H. Batcheller, manager): The London Gailey Girls had a good week 14-19. The feature was the big punching by Rollin and Ed B. White, a fat olio by the Primrose Sisters, Billie Link, Flora and Burke, Comedy and Hyland, Leona and Willie's Charters and a burletta completed the bill, which was pleasing. Gilded World Burlesque co. 21-26.—Items: Treasurer Herman Parkin and Advertising Agent Dave Fulmer, of the Westminster, will have a benefit at their house June 9. A large number of performers will appear.—Review Manager Lovett of Keith's, went out of town the other day for a few hours, and on his return, showed some candidates for future managerial honors of eight pounds' weight waiting to welcome him.—Goff and Shee, Irish comedians, of this city, went on at the Olympic 11 and gave an excellent performance. They presented Tenley and Simonds' old act in a manner that won them much applause.—I am indebted to Williams and Tucker for a neat souvenir book of Skinny's Finish. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—John Graham's Blackville Society was at the Bon Ton 14-19 to good audience. The parts are well played by Sam Lucas, Louis Coates, Ed. Vigni, James Grundy, James P. Reed, Will A. Cook, Clarence Powell, Pearl Woods, and a large chorus. Specialties are by Pearl Woods, Clarence Powell, James P. Reed, Sam Lucas, Freeman Sisters, James, Sue and Ruby Grundy, and Madame Flower. Wine, Women and Song 21-26.—Items: Treasurer Herman Parkin and Advertising Agent Dave Fulmer, of the Westminster, will have a benefit at their house June 9. A large number of performers will appear.—Review Manager Lovett of Keith's, went out of town the other day for a few hours, and on his return, showed some candidates for future managerial honors of eight pounds' weight waiting to welcome him.—Goff and Shee, Irish comedians, of this city, went on at the Olympic 11 and gave an excellent performance. They presented Tenley and Simonds' old act in a manner that won them much applause.—I am indebted to Williams and Tucker for a neat souvenir book of Skinny's Finish. HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, manager): The excellent bill attracted good audiences week 14-19. The Halliway Trio were the feature, and their high-wire act is a master of skill and daring. Eddie and Freda, the Marchionettes, and Eddie and Gertrude Carlisle (a New Haven girl) in a "kid" sketch showed a delightful pair. Others on the bill were Hilda Halvers and Charles Barry, the skating Bevys, Eldora and Norine, Hafford and Worth, Lester and Howe, and Marshall and Darling. Week 21-26 Gertrude Hayned and her boy choir will be the feature. Tom and Lilly English, J. W. Weston, Fields and Ward, and others will assist them. Gertrude Carlisle was the queen of friends while here 14-19.—Mr. and Mrs. Poll will summer in Litchfield.

JANE MARIN.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): A World of Pleasure and an attractive olio week 14-19, to good houses by Fred Simonson, Enita Davies, C. Leslie Evans, Zelma Summers, Lilian Powers, Amy Lawrence, Sam Green, Andy McRay, George McFarland, Jack Murray, and Powers Sisters. Satisfaction performance.—Olympic (J. C. Cullini and Frank Baerwal, proprietors and managers): Week 14-19, kicking off in a bang in Amo Camp, Ward Sisters, Lulu Po' Man, Charles Ellsworth, Dawson and White, Lillian Cerita, Harry Lines, Harry Lando, Ellsworth and Williams, and Frank Granger.—Tivoli (John Straka, proprietor): An attractive programme week 14-19, to good audiences by Della Wall and George Fisher. GEORGE H. COLGRAVE.

TORONTO, CAN.—The Girl with the Auburn Hair is doing another week's remarkable business at Shea's 14. She is being interviewed by all the women editors in town, and a good deal of resulting copy has been written out of her hair, and another Mr. and Mrs. William Robins presented the very charming little couple. The Counsel for the Defense, in a very clever and natural manner, Charlie Case has about the best lines of any of his kind seen here during the season, and he delivers himself of them in a very original manner. George Felix and Lydia Barry gave a skit in which Felix does some clever acrobatic work and Miss Barry sings a good song. Melville and Stetson repeated their amazing imitations. The show at the Elton is the best of the season, as last week. Business small.

J. V. MCARIE.

PITTSBURG, PA.—A vaudeville entertainment of exceptional excellence is provided at the Duquesne 14-19. Patrice heads the bill in her dainty playlet. A New Year's Dream, James E. Dolby and Ida L. High-Toned Burglar, James H. Cullen, a brother of W. P. Cullen, manager of the Duquesne, was well received in his monologue and parades. Other great specialties were contributed by Blakely, Pachomier Sisters, Williamson and Stone, Barney and Russell, and Folk and Trease.—The Academy has been filled

to capacity 14-19 by audiences who were willing to sweater to see Bob Manchester's Cracker Jacks. Good times were done by Al. H. Weston and Joe S. Allen, McDonald Brothers, O'Neill and Lord, and Bud Snyder. Next week, Jerry Maidens, L. W. MENDEFIELD.

KANSAS CITY, MO.—Opera House (M. Lamm, manager): Joseph Hart and Carrie Do Mer were the headliners 12-19 in a sketch entitled Dr. Chancery's Visit, which proved very popular. Mathews and Harris furnished much amusement with their sketch, Adam the Second. Fleurette and Frank Gardiner in a singing and dancing turn were very graceful, and Harry Behr, although in poor voice, was very funny. The Musical Wards, Alf Holt, a clever whistler. Lillian E. and Frank C. Smith in rifle and pistol shooting, and Belmont and Weston completed the bill.

Business excellent.

F. B. WILCOX.

CLEVELAND, OH.—The fine bill at the Empire 14-19 was headed by Lillian Burkhardt and co., and was liberally patronized.—The Merry Maidens co. was at the Star 14-19, and will be followed by Manchester's Cracker Jacks, Goodwin and Co. (second week), and the Musical Maidens, managed by Joseph Hart and Carrie Do Mer were the headliners 12-19 in a sketch entitled Dr. Chancery's Visit, which proved very popular. Mathews and Harris furnished much amusement with their sketch, Adam the Second. Fleurette and Frank Gardiner in a singing and dancing turn were very graceful, and Harry Behr, although in poor voice, was very funny. The Musical Wards, Alf Holt, a clever whistler. Lillian E. and Frank C. Smith in rifle and pistol shooting, and Belmont and Weston completed the bill.

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THEATRICAL STAGE EMPLOYEES.

Testimony as to the Body Before the Industrial Commission.

At the recent session in Chicago of the sub-commission of the United States Industrial Commission to investigate labor conditions, Lee M. Hart, general secretary-treasurer of the National Alliance of Theatrical Stage Employes, was examined at length as to the growth and work of that body. Mr. Hart's testimony was as follows:

Q. (By Mr. Clarke.) What is your post office address? A. Chicago, Illinois.

Q. Street and number? A. Office, Room 57, 126 Washington Street; residence, Bartl's Hotel, State and Harrison streets.

Q. How long has the organization which you represent been in existence? A. From a national standpoint since 1893—that is, permanently organized in 1893. We had for two or three years prior to that been trying to get a national organization together, and previous to any step to form our national body we had been organized as locals as far back as 1877. Our first assembly was in Cincinnati, O., the John McCullough Assembly, Knights of Labor.

Q. How many of your assemblies are there in Chicago? A. We have one organization in each city.

Q. How many cities in the United States have you— A. (Interrupting). We are organized in 110 cities.

Q. How many members are there in the national organization? A. We have close on to 3,000 members; we will have 5,000 by our next convention in July.

Q. Will you not please define the limitations of the term "stage employe"? A. Our organization, as is stated in our by-laws, admits (Reading from constitution of National Alliance) "The objects of this Alliance shall be the maintenance of a fair rate of wages for its members, and to see that only competent persons who are members of this Alliance are employed as carpenters, property men, gas men, electricians, stage hands, fly men, calcium and electro-calcium light operators in the various theatres throughout the United States." The gas men are practically out of date, practically wiped out through the introduction of electricity.

Q. Yes, then it is not employees in the class of actors? A. None at all—the mechanical staff.

Q. (By Mr. Kennedy.) Mr. Hart, have you a charter from the American Federation of Labor? A. We have.

Q. Will you state what advantages have come to your members as a result of the organization? A. I will have to go back to the time of Edwin Forrest and a few of those actors at a time previous to that. Now, I will say in this country in those days we were working under what they called the stock company system. There was no such thing as traveling combinations, and that being the case the theatrical managers and the theaters did not get up the productions that we have to-day, neither from an artistic nor a mechanical standpoint. As they were introduced it became necessary for us to organize for the simple reason that in those days, previous to 1886, outside of the carpenter and the scenic artist and the property man, the rest of the labor practically got nothing, absolutely got nothing for their services. In some of the cities like Chicago, Cincinnati, St. Louis and New York they got very little or nothing; possibly 50 cents a performance; in some places 25 cents a performance. In cities like Cleveland and others, outside of the three men I have mentioned, the scenic artist and property man and carpenter, the men received absolutely nothing for their services, and the reason of that was because those men were employed in the daytime at some other trade. As the theatrical business spread and it became a trade of itself through the different large productions, operatic, dramatic, melodramatic and so on, it became necessary that the men employed in the theatre must devote more or less or all of their time there. We had a great deal of trouble in trying to secure it in some of our cities, but eventually we did. In lieu of salary the manager used to send back a can of beer, or something like that, put up a little lunch, or send up something for the men. Of course there were a great many of us that objected to it, but in those days we could not do anything; we simply had to stay with it and say nothing. But this has been our aim through our organization—that our time must be given up to it. No man can work the entire day in a factory, or even in a store, and then go to a theatre, where they are required to work from seven o'clock in the evening until twelve, and work those five or six hours for nothing and be able to do a day's work the next day. But we got together and grew on the credit of opposition, but not so much through the manager—that is, the legitimate manager, as we have through managers who are unscrupulous, who do not desire to pay anything at all, who come along and organize a company and go and take a theatre on absolutely nothing, simply trusting to Providence that business may be good from the start, and if it is good from the start all right; and if not, why it is up in the air, and the people that he has engaged for all the services they have already rendered receive absolutely nothing. It is a known fact that these managers from New York, and more so from Chicago, will take out a company of men, women and children—take them a thousand miles or so, and leave them upon their own resources and think nothing of it. That is the reason that we have organized; and while we are organized from a mechanical standpoint on the stage, we have already on several occasions rendered assistance to actors and actresses in securing for them justice at the hands of these unscrupulous managers.

Q. (By Mr. Clarke.) Do your members travel with the traveling companies to any extent? A. Yes, about 99 per cent. of all the traveling companies employ none but union labor.

Q. Well, do they employ none but people whom they take along with them? A. You know the traveling managers, some of them have not any other interest except the combination that they are traveling with. There are some managers, like Mr. Frohman and others, that have theatres as well as companies; and in that case I will state that Mr. Frohman employs none but union labor in his theatres in New York City, as well as with all his companies that are traveling.

Q. Well, if he is going to put a play on in Chicago, does he have to bring here stage employes, or does he find them right here that are competent to do it? A. He finds them right here. Outside, of course, every traveling company that carries scenery and property and electrical effects, they carry a carpenter and sometimes two or three assistants, and an electrician and assistants and a property man and assistant. That becomes necessary in the general handling of it, and also on the first nights the production will have a smooth run without any mishap. If it will run a hundred nights in New York, it will run here equally well; but when they close in New York or any other city after a long run, outside of the mechanical heads there is required possibly twenty or thirty men to handle the scenery and stuff. Those men they find in the cities. They also find a complete staff of men.

Q. (By Mr. Kennedy, interrupting.) How thorough is your organization in Chicago with reference to the theatres? A. We have only two non-union theatres, and one that is not paying salary, so we could not agree to make it a union house if they wanted to, because we would rather have them, if they are not going to pay salaries to men to work for a living—we would rather have them give it to the non-union labor. We can give them that reward.

Q. Are you represented in the Federation of Labor in Chicago? A. Yes.

Q. You send delegates there? A. Yes, I am personally a delegate there.

Q. If the companies were to treat you unjustly you would receive sympathy from the members of the Federation in every city to the extent of even boycotting the theatre? A. If

we had any trouble in a theatre we would have to first present the trouble to our international office. The international office would investigate, and if they found that we were right, they would extend to us the protection of the organization. We would then, after we had presented it to our organization, present it to the Chicago Federation of Labor and they would investigate; in fact, at the same time that we would present our case to our international office, we would also have to present it to the Federation of Labor. If they said that we were right, we would expect to get the sympathy of the Federation extra for it.

Q. Do you favor arbitration in your laws?

A. We solicit it.

Q. And it is one of the written laws of your organization, is it? A. No, it is not exactly written. We have local agreements, and in our local agreements we favor arbitration. Each local organization has the right to conduct its own business, because in various cities the conditions are different. You take New York and Chicago—I suppose more so New York than Chicago. They are cities in which the great productions are launched, wherein everything is made or lost. The conditions there would not be applicable here in Chicago, nor our conditions would not be applicable to Canton, Ohio, nor Massillon, nor any of those places, and consequently, we leave it to the local. We do not interfere locally with the making of local laws. If the condition is all right, why we let them work under that condition, and every member from our standpoint would abide by any decision that would be rendered on it by any set of fair-minded men.

Q. The hours of labor of your members are not very long, are they? A. Yes. That is, the labor of running the stage after everything is built is not long; it is from half-past seven until the show is out; but, then, on the last night of the production of a show that closes here in Chicago, it would have to jump to New York, for instance, and the men would have to work after the show until two or three or four and sometimes six or seven o'clock on Sunday morning getting the show out so that they can catch the train.

Q. In your labor unions you are not permitted to work outside of your own business; could a carpenter work outside as a day laborer? A. When I was just commencing I was a stage carpenter, but I was also employed at the Auditorium Theatre, and a vacancy occurred in our local organization, and knowing that the local organization would not allow me to work at my trade, I quit work on the outside; but up until a year and a half ago I was employed at my trade, although I was for six years an international officer.

Q. What I want to know is, do the wages that are received by these men justify them in abstaining from work outside? A. You mean as an officer?

Q. No, do the men— A. (Interrupting.) In the theatre? At the present time it does. At first all they got was a can of beer or some such thing, because they knew in the day time they were employed at something else. That was all right, but it did not tend to give any stability to a man or to his character; and when you said to anybody a few years ago that you were working in a theatre they knew just where to place you, because they knew just where conditions you were working under. We are very strict on that, and that is one of the fundamental laws of our organization.

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Q. (By Mr. Clarke.) Has the character of stage employes improved perceptibly since the organization was formed? A. Yes, our members to-day are men who are respected with any other class of men, not alone as men, but also socially; they belong to the various organizations, fraternal and otherwise, which in previous years they did not. Here is another matter (reading): "Partisan policies shall not be permitted in the meetings under any circumstances." We have found in our organization that we have driven off the road and we have driven out of the large cities a large class of speculative managers who start absolutely on nothing. If business was good at the start they went ahead; if it was not, the only persons to lose were the men, women and children who were employed by them. There was a vast number of this kind of men, and we have found that it is only by organization that we have been able to improve our line of work and make it, as it were, a recognized class of work for men to work at. We have built ourselves a trade for ourselves, which we could not otherwise have done.

Q. (By Mr. Clarke.) Have you had any labor difficulties? A. Yes, we have had quite a number. We have one in Detroit at the present time wherein everything in the city is involved. It was because the managers on their side claimed that the men demanded radical laws—wanted to run his business, come in on his stage and tell him what he had to do and whom he had to employ, but it was not so. The cause of the trouble in Detroit, wherein every theatre and some eighty men are involved, is this: It seems that a year ago the city was going to enact a law for closing the theatres on Sunday, prohibit Sunday performances, and the ministers had gone to our members and invited them to attend their meetings which they held, and I believe that our organization sent a committee to Lansing. The managers spent some \$5,000 in trying to prevent the law being enacted. The law was not enacted, but the managers organized themselves and said: "Here, if this union lives, it is only a matter of time when this law will be enacted, if they continue to agitate it. We will have to close our theatres on Sunday." So they started in and organized themselves into a little combination, and when the season opened they got men from Canada and they got men from different cities, from smaller cities. They could not get them from our large cities, because we were all organized, but they got them from the little country towns and got them up there; and in that way the trouble has been on all the season. We have tried to arbitrate the matter. When the American Federation of Labor met in Detroit last December a committee of nine men, representing the different trades and from different sections of the country other than the city of Detroit and other than either the International Association or our organization, went before the managers and in every way tried to adjust the matter, but could not.

Q. You do not believe, then, in having theatrical performances on Sunday? A. Well, I would not like to give an opinion on that, for the simple reason that we are located differently. We are cosmopolitan people. A man will have to be accustomed to the climate he is going to live in. At the present time I am in Chicago, and it is all right for Chicago to have them; the people want it, and from that standpoint I do not think that, personally, I would like to see the

Sunday performance cut out. I think that a man requires one good day's rest.

Q. If there are to be Sunday performances, do you think there should be another set of hands employed so as to give you one day's rest? A. No; in the Sunday performance the man that does the common labor is the only one that benefits thereby. He gets paid for it; he gets paid so much on the performance. The carpenter does not get anything extra, but has to work for the same money as he would for six. The actor, after traveling all night from some distant city, comes into the city and has to get ready for two performances on Sunday. He does not get a cent extra for it.

Q. (By Mr. Mantle.) You think the Sunday performance is rather harder on the companies than it is on anybody else—the actors? A. Well, it is equally hard on the man locally. While there is another company coming in he has to stay up all night to get the other show out. But, as I said, if we would not have had the organization, we would not have accomplished anything; and if you want to consider, gentle men, and take the condition to-day in the theatres of America, you very seldom hear of a fire in our theatres, or panics, which some fifteen years ago occurred very frequently. To-day they are eliminated entirely. Our stage forces, as our statistics will show, are all sober men. If they are not, we hunt them out; we do not want a manager to come and tell us: we hunt them out and expel them from the organization. They have got to attend to their duties. They come half an hour before the time and see if everything is all right, and they are there from half an hour to an hour after the show, and it is entirely upon the men of my organization that the safety of the public depends, because a slight flash, you know, in all that tinsel back of the stage, which is nothing but paper, and thousands of lives can be lost.

Q. (By Mr. Clarke.) Are there any women stage employes? A. No, not in our organization? Q. Are there any outside of your organization? A. No, we deal entirely in the mechanical departments, although we have helped lots of actresses to secure money.

AMERICAN ACADEMY MATINEE.

With the performance last Tuesday afternoon at the Empire Theatre of *The Power of Darkness* and *A Caprice*, this year's graduates of the American Academy of the Dramatic Arts appeared together in public for the last time. The series of ten matinees, which this performance brought to a close, was without doubt the most interesting ever presented by students in this city. At least seven of the literary nations of the world were represented in the plays produced, and almost the entire period of dramatic literature was covered. With but very few exceptions the dramas acted were new to the local stage, and the course was most valuable to those who study to be intelligent auditors as well as to those who study to be intelligent players.

The Power of Darkness, by Count Leo Tolstoi, is a play of sufficient importance to fittingly end so notable a series. It is at once truthfully human and awful. Its horror is not born of the supernatural, but of the brutally commonplace. It is a ghastly picture of humanity at the present time, and although the scene is laid in Russia and the characters are Russians of the lowest grade, the play is an exposition of a condition not of one race, but of the age.

Count Tolstoi founded his plot upon an actual event that occurred several years ago in the province of Tula. His object was to disclose to the aristocracy of Russia the condition of the humble classes. Like Henrik Ibsen and the small company of other dramatic crusaders, he tilted in a cause too true to be popular, with the result that after *The Power of Darkness* had been acted in St. Petersburg and Moscow, its further performance and its sale in book form were prohibited by the Russian government. In France it was acted upon several occasions, and the play has become known in America through a translation published under the title, *The Dominion of Darkness*. The translation used last Tuesday was made by Isabel F. Hapgood, and has been approved by Count Tolstoi. For the purpose of production in an American theatre considerable cutting and expurgation were necessary, and the last two acts, because of their extremely brutal realism, were omitted entirely. This, of course, crippled the moral effect of the drama sadly, and robbed it to a great extent of its splendid architectural strength. The omission was necessary, however, and the alterations in the acts that were played had evidently been made by one who brought both skill and reverence to the work.

Set down simply and briefly, the story of *The Power of Darkness* may offer no unusual thrill to the contemporary newspaper reader. Cases quite as dreadful are reported frequently enough. With very slight changes in the characters and situations the drama is perpetually performed in real life. Peter Ignatitch, a well-to-do but physically worn-out peasant, is poisoned slowly by his wife, Anisia, who is in love with Nikita, a farm laborer. Anisia is urged to commit the crime by Nikita's mother, Matryona, who sees in the death of Peter excellent chances for her son's advancement. Immediately after the peasant's death Nikita marries Anisia, and straightway falls to squandering her money and abusing her. Nikita, previously to his marriage, debauched Marinka, an orphan girl, and Akulina, the idiot daughter of Peter by a former marriage. Once in possession of Anisia and her fortune, he drinks himself into a state of utter bestiality and openly consorts with Akulina. The conclusion of the third act reveals the abject misery brought about by the brutal animalism of the chief characters. In the two other acts, which were not presented, a marriage is arranged between Akulina and a peasant who covets her dowry. On the day fixed for the wedding a child is born to Akulina. Nikita, its father, to avoid complications, takes the baby to a cellar to kill it and bury it there. At the critical moment, however, he breaks down, and leaving the child screaming on the cellar floor he rushes out, mad with terror. Anisia and Matryona, beholding his state, themselves kill the child. At the last Nikita, in a frenzy of penitence, confesses his misdeeds and is taken to the prison.

The strongest qualities of the play lie in the perfect drawing of the characters and the absolute realism and consecutiveness of the episodes. Count Tolstoi made his drama as barren of poetry, idealism and beauty as are the lives of most low-classed Russians. The motives of all of the characters except Akim, Nikita's father, are brutish, physical lust and greed of gold—the two prime ministers of the dominion of darkness. Logically they lead the personages of the play to the inevitable gates of despair. In the creation of his men and women Count Tolstoi evidenced master craftsmanship. All of them are consistent, and their hearts are so fathomable that they possess a perspective quality not found in the usual flat-drawn cartoons of the drama. One may see behind Anisia the panorama of her girlhood as a pretty, vain, ignorant village belle. Peter Ignatitch, the invalid husband,

is shadowed by the narrowing toll of his younger years, and Nikita stands before a background of low debaucheries and petty conquests easily won by his handsome face. Akim, the father, is perhaps the most impressive figure of the group. It would seem that Count Tolstoi intended him to personify the simple Christ-like spirit that has been well-nigh crushed out of existence beneath religion's load of doctrines and creeds. Old Akim has not the worldly wisdom to meet the emergencies that arise in this day of complex civilization. He expresses pathetically the helplessness of simple Christianity, yet it is because of their antagonism to his almost childish ethics that the other persons of the play come to wreck. In direct contrast to Akim is Matryona, his wife, who wears the outward semblance of religion, and conscientiously observes its forms and ceremonies, while she is utterly without spiritual grace.

The character of Anisia was splendidly portrayed on Tuesday afternoon by Kate Hassett. She realized, apparently, every possibility of terror and pathos that the role supplied, and in the graces of the stage she was no less satisfying than in her conception of the part. Carl Ekstrom gave an excellent impersonation, dramatically, of the character of Nikita. He was not, however, quite true in his understanding of the man. He made Nikita sneer when he should simply have exhibited a surly temper. This attitude raised the impersonation intellectually above the low man-animal that Tolstoi drew. John Hons gave a capital portrayal of Peter Ignatitch, and Lucy Ballard as Akulina, the idiot girl, was indescribably appealing and convincing. Francis T. S. Powell could scarcely have improved upon his impersonation of Akim, so wondrously full of feeling and simple dignity it was. Marie H. Moore was earnest and very nearly convincing in the complex and difficult role of Matryona. There are lights and shadows in the part, however, that she did not quite disclose. Mitrich, an old soldier turned farm laborer, was impersonated very well by James McKean, and the several minor characters were acceptably played.

The mounting and the stage-management of the play were surpassingly good. Charles Jehlinger, the director, apparently left nothing undone that would make for the realism or artistic value of the production. The costumes and effects were accurate and the stage pictures formed were perfect in composition and coloring. The complete cast employed in this, the first English production of *The Power of Darkness*, was as follows:

Peter Ignatitch	John Hons
Anisia	Kate Hassett
Akulina	Lucy Ballard
Anulka	Mariette Wright
Nikita	Carl Ekstrom
Akum	Francis T. S. Powell
Matryona	Marie H. Moore
Marinka	Suzetta Louis
Mitrich	James McLean
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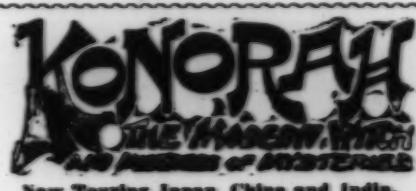
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